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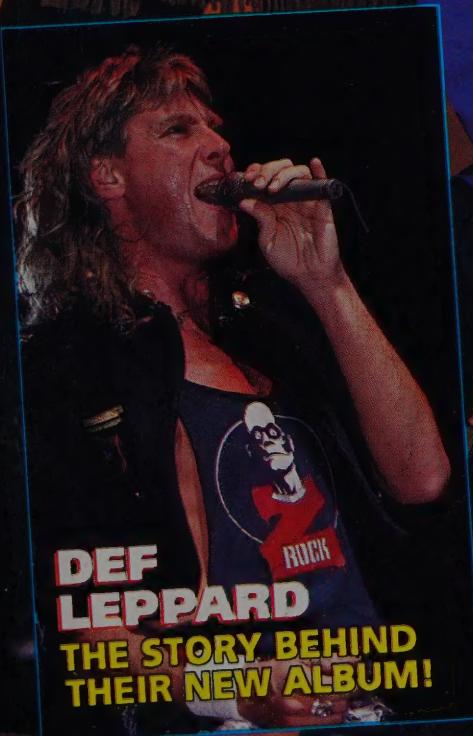
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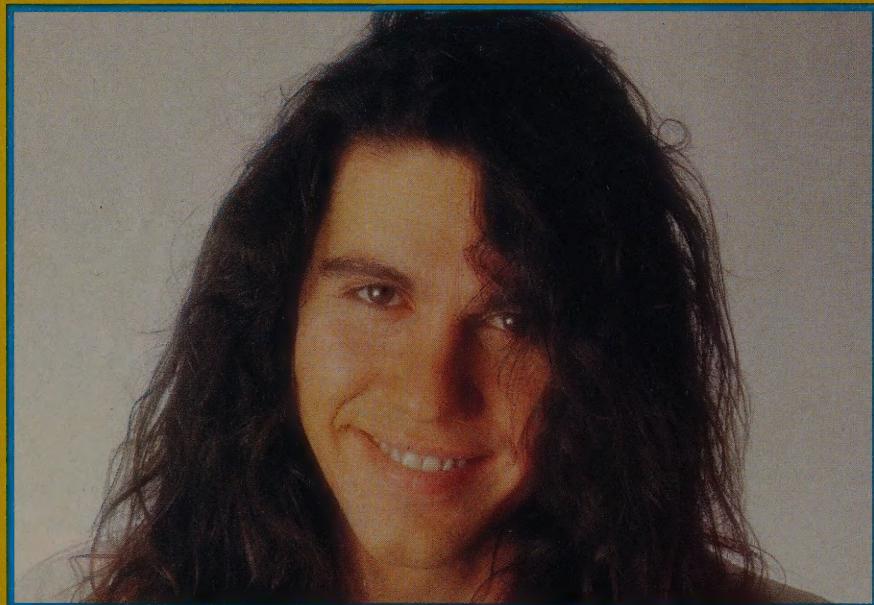
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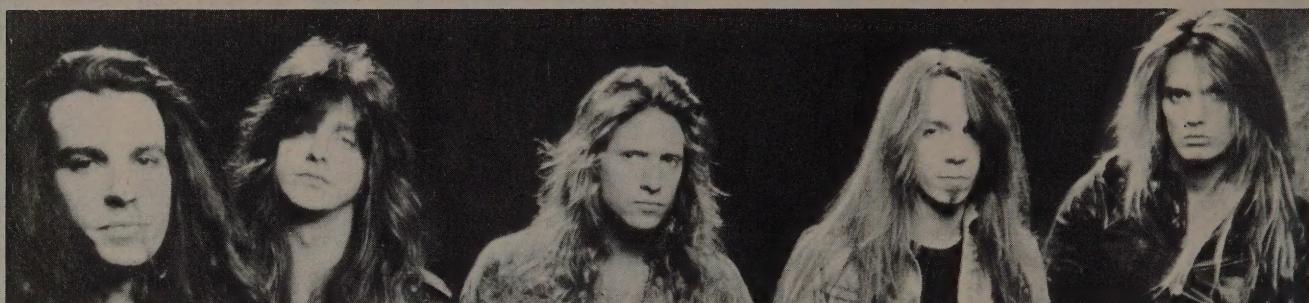
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We are two girls from Iceland and the only thing that we listen to is rock and roll and metal. Our number one band is Skid Row and we just want to say that it was great having them here in Iceland in September. We hope you guys will be back here soon and take Metallica with you. You're WILD!!!!

**Two of God's frozen people,
Hildur and Anna**

I just want to say that Queensryche is the best band around! No one can compare to the sound, lyrics or the vocals these Washington natives screech out. The band has put together one of the top groups of the '80s and will continue through the '90s. They sound as if

they're in the studio when you see them live. Everyone is so hyped on their great album, *Operation: mindcrime*, but *Empire* hits home just as much. 'Ryche Age Rules!

**Bill Bricely
Fayetteville, NC**

Here in Holland, heavy metal isn't very popular. People know Guns N' Roses, Metallica and Iron Maiden but that's where it ends. I'm one of the few Skid Row fans here in Holland. I think they're the best. I'm getting sick and tired of people saying that Bas looks like a girl and Rachel is ugly only because of his nosechain. I think Rachel is really handsome. So is Bas. Many people also say

**Skid Row: Number One in
Iceland.**

that Dave and Scotti are ugly. I think they look great and they are the best guitar players in the world. And Rob is awesome on drums!!!! By the way *Slave To The Grind* is the best album ever made!

**Cindy
Holland**

Cinderella is the greatest rock and roll band in the world. Tom Keifer says, "We're a boring bunch of guys." I think it's great that they know why they're on

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the road—not to wreck hotel rooms and cause a lot of problems. It's easy to see that Cinderella loves what they are doing. It shows why they're on stage. The word "boring" and Cinderella don't belong in the same sentence. So many bands get onstage drunk or high. Then their show is horrible because they are drunk or stoned. It costs a lot of money to go to a concert, so when I go I expect a good show: I don't pay to see a band tripping on stage. On May 8, 1991 I saw Cinderella at Hershey Park Arena. It was without a doubt the best show ever! So what if Cinderella doesn't party hard off stage, they certainly know how to party hard on stage. So if loving what you do and having respect for what you do and giving the fans a show to remember is boring, then maybe Cinderella is boring. But I wouldn't want them any other way.

Laura B. Thurmont
Maryland

I am writing to thank Metallica for existing. I think they are the best band in the world. Out of all the heavy metal/thrash bands that are out there, I have never heard the kind of power and feeling that I do with Metallica. They have a way of writing songs that actually have meaning. I'm also glad they put a 'ballad' on their new album because this proves they don't just write songs with "death" in them. Anyone who has really listened to their music knows that's not true anyway. Songs like *Nothing Else Matters* and *The Unforgiven* are the most powerful they've written since *Fade To Black* in 1984.

Kristen (aka Metallica-woman)
Fairfield, CT.

On November 24, 1991, we lost not only Freddie Mercury of Queen to AIDS, but the greatest rock and roll power drummer since the great John (Bonzo) Bonham, Mr. Eric Carr of Kiss to cancer. Eric was a hero of every Kiss fan who ever dreamed of joining the hottest band in the world. In 1980 Eric stepped in for departing cat man, Peter Criss. At first, like many Kiss fans, I did not want to see Peter go, but as soon as Eric (dressed as a fox) climbed behind that massive drum kit and hit those double bass drums, we (the fans) were hooked. I've had the opportunity of seeing Kiss perform on every tour since the 1976 *Destroyer* tour, not to mention two video shoots and a special club date. Every year since joining the band, Eric has blown me away with his drumming skills. A few years back Eric added synthesized drums to his solo. During his drum solo, Eric would be the only one onstage, but because his synth drums were tuned to sound like guitars, his solo would sound just like a whole band jamming. He was incredible. In concert, Eric also got to sing lead on two songs *Black Diamond* and *Young & Wasted*. He loved to sing lead and finally sang on vinyl on Peter Criss' class *Beth* for the **Smales, Thrashes,**

and Hits album. Eric wrote and sang *Little Caesar* for his last Kiss album, **Hot In The Shade**. Every time I've had the pleasure of meeting Eric, he was very easy to talk to and fun to hang out with. This past tour I got Eric to sign a drum poster of himself which now hangs on my wall with a pair of his drumsticks. I didn't realize that would be the last time I would see my hero. My only regret is Eric won't be on **Kiss Alive 3**. And I never got to say "Goodbye." So to Gene, Paul and Ace, thank you for giving us Eric Carr. To **HIT PARADER**, through the years, I've always read your magazine and you've always given Eric his share of the spotlight. Eric, I want you to know, I miss you

and I love you. Someday, maybe we'll meet again. Eric Carr 1950-1991

Tommy Grant,
Anaheim, CA

Us Kiss fans don't think it's right, out of respect to Eric Carr, to have a guy like Eric Singer take his place. He doesn't fit and doesn't deserve the spot. He jumps from band to band. He can't sing. He has blond hair and he doesn't have a good attitude. He's too cocky and besides, Kiss shouldn't go on if they're not going to play with

Peter and Ace.*
A true Kiss fan

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Spinal Tap

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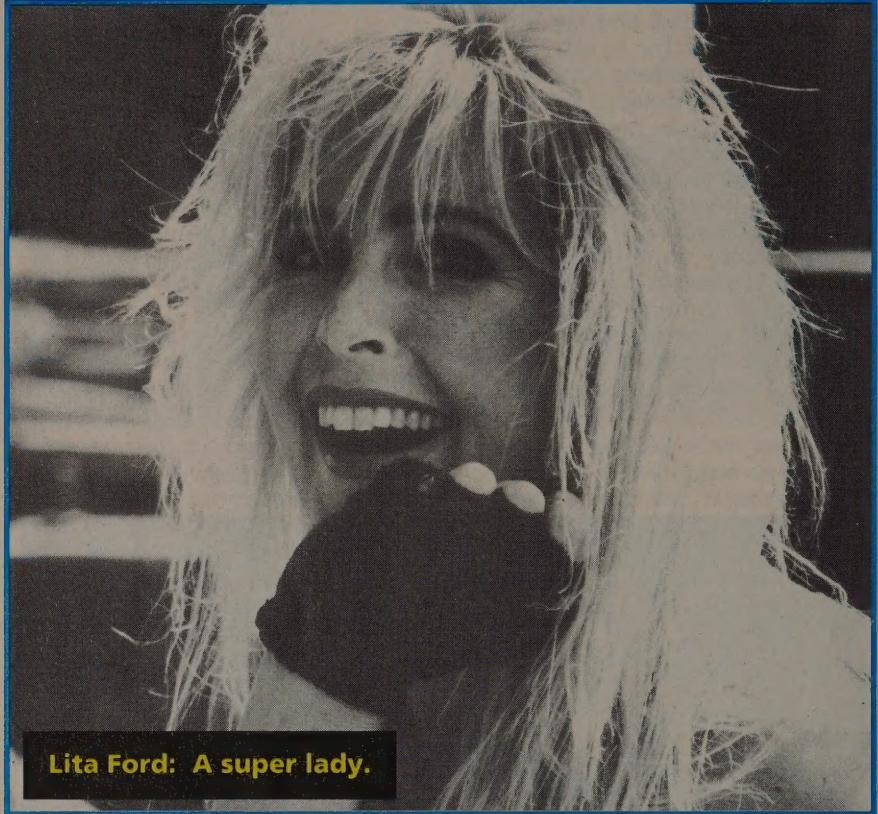
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Lita Ford: A super lady.

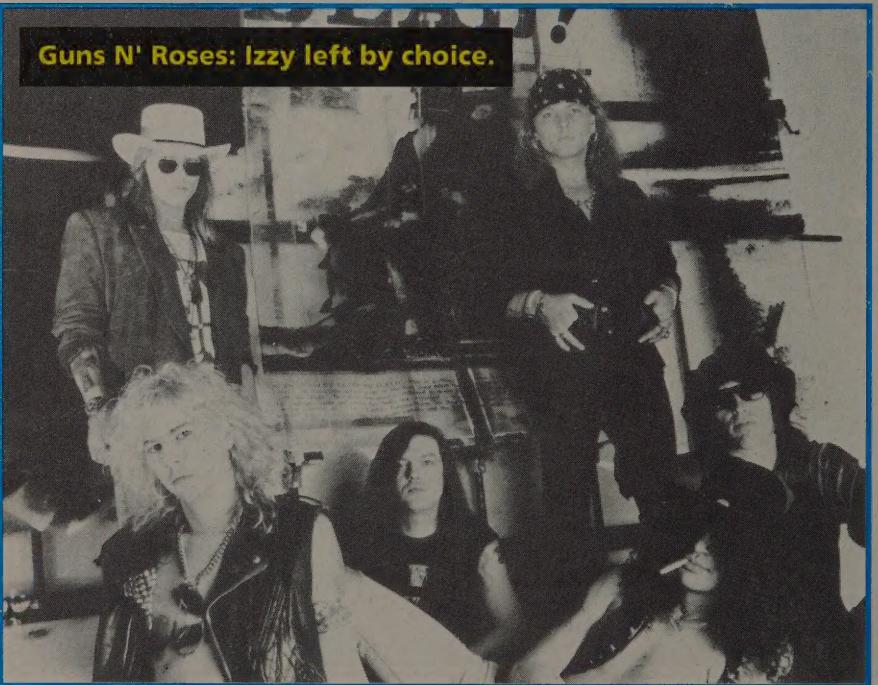
An open letter to Lita Ford:

I'm writing this letter to let the world know what a super lady you are. I met you in November '91 after your show at The Flaming Mug in Fayetteville, NC. I could tell you were very tired, yet you treated me and everyone else like family. You left an impression on me that I will never forget. That night will live in my heart forever. Thanks again, Lita. You're the best.

Eddie Brown, Jr.
Rockingham, NC

I was reading the *Guns N' Roses Confusion Reigns* article in your February 92 issue. In it you said that Izzy Stradlin was laid off. Well, you're wrong. On Thanksgiving a press statement was released saying that Izzy left because he didn't want to remain with the band anymore. It was drummer Steven Adler that was laid off. (Adler went to L.A. and is forming a band there).

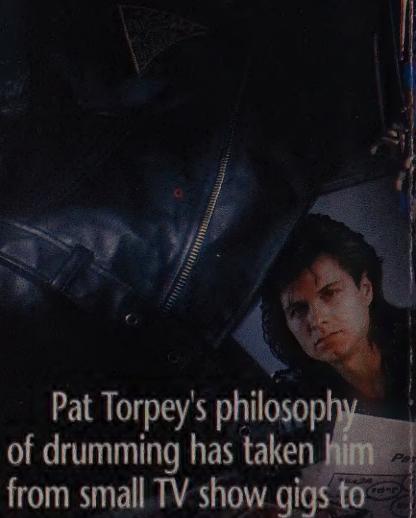
Katie Godfrey
Bellevue, WA



Guns N' Roses: Izzy left by choice.

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Vicious Rumors: The best heavy metal band you never heard of.

Thank you for finally including an article on one of my favorite bands, Vicious Rumors. It's a shame you didn't have another category in your February 1992 issue called *The Best Heavy Metal Band You've Never Heard Of*. Vicious Rumors is easily one of the great bands out there today, combining aspects of bands like Judas Priest, Queensryche and Anthrax along with

their own style to create some of the heaviest metal around. I've had the privilege to see this band live and can tell you they are perfect. If I hadn't been right next to the stage, I would have thought it was a recording, especially when the two lead guitarists play twin leads. I can only hope that magazines like **Hit Parader** will continue to write articles on Vicious Rumors.

Otherwise heavy metal fans around the globe will be denied one of the finest bands to come along in recent years. Thanks for opening the door. Now let the onslaught of Vicious Rumors' fans kick it in the rest of the way. Long live rock and roll.

**Gary Lumpp
Woodstock, IL**

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THE INFORMATION CENTER

The rock world is still shaking from the news that Vince Neil has left Motley Crue. Word is that the charismatic singer wants to devote more time to his car racing career as well as spend more time with his family. While band spokesperson Nikki Sixx has often said that the band is like "four brothers" and that Motley would break up if any of the original four members decided to leave, it's still unclear what the band's next move will be. Reports out of L.A. indicate that the Crue have already held auditions to find someone to step into Vince's shoes.

Cinderella are back at work on their next album with new drummer Kevin Valentine (formerly of Shadow King). According to main Cinderella Tom Keifer, the band's upcoming disc won't be a radical departure from the group's first three offerings, blending blues, pop and metal into a most tasty package. "We try to play music that we like," was Tom's easy answer to our hard question about what the band is gonna do next.

Don't be shocked if there's a Dokken reunion in the works. It's well known that the band broke up at the height of their success a few years ago because of a constant war of words between vocalist Don Dokken and guitarist George Lynch. Apparently the two have resolved their problems to the point where Don is making a guest appearance on George's upcoming solo album. What all this talk says for the future of the various Dokken members' current projects is anyone's guess, but we'll believe a Dokken reunion when we see it.

Ozzy Osbourne has started talking "retirement" again. After burying such talk for months following the release of his latest LP, *No More Tears*, the Oz is back at it. Perhaps it's the months on the road that have made the 43 year old rocker grow tired, or maybe

it's just Ozzy's way of gaining a little more publicity. But in recent conversations, he has been focusing more and more on his post-Ozzy career. "I don't want to give music up entirely," he said. "I just want to stop being Ozzy. It's time for something new."

TIDBITS AND ASIDES: Are Def Leppard still struggling with their decision of who should replace the late Steve Clark?... Is Jon Bon Jovi exerting more control than ever over his band's latest LP?... Have Black Sabbath's Ronnie James Dio and Tony Iommi really buried the hatchet?

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ROOTS

BY JODI SUMMERS

GEOFF TATE

Each issue Hit Parader sojourns back in time with a rock and roll star to learn about his formative years. This month's time traveler is Queensryche's leather-lunged vocalist Geoff Tate.

Tacoma, Washington, is similar to the rest of the United States when it comes to music. People become partial to the standard FM stuff that's played repeatedly, and there's an emotional bond with the bands that have emerged from Washington State. When Queensryche's vocalist Geoff Tate was growing up in that Northwestern creative mecca, local bands that had made it included groups like Paul Revere and the Raiders, Jimi Hendrix, and Heart.

Couple the local boys with the radio mainstays of the time, groups like the Beatles and the Rolling Stones, and you had Geoff's musical roots. If you knew Geoff way back then, you'd always catch him singing, but not in a rock band. In the pre-Queensryche days, Geoff sang rock and roll while he showered or when he took out the trash.

"I've always sung, at least since I was nine years old," Geoff notes. "I sang in the church choir, the school choir, and in my room to records. I enjoyed singing, it made me feel good."

The first album Geoff purchased was Crosby, Stills & Nash's *So Far*. "I really liked their harmony work. I've always been a real acoustic guitar fan," observes Geoff.

Although he'd seemingly been singing forever, and people were always praising him for his vocal ability, it wasn't until after high school that Geoff first sang in a rock and roll situation.

"My grandmother took off for the summer and she let me stay in her house," Geoff recalls. "I had some friends who were in a band and they needed a place to rehearse, so I volunteered my grandmother's front room. I'd sit and watch them every day. Their

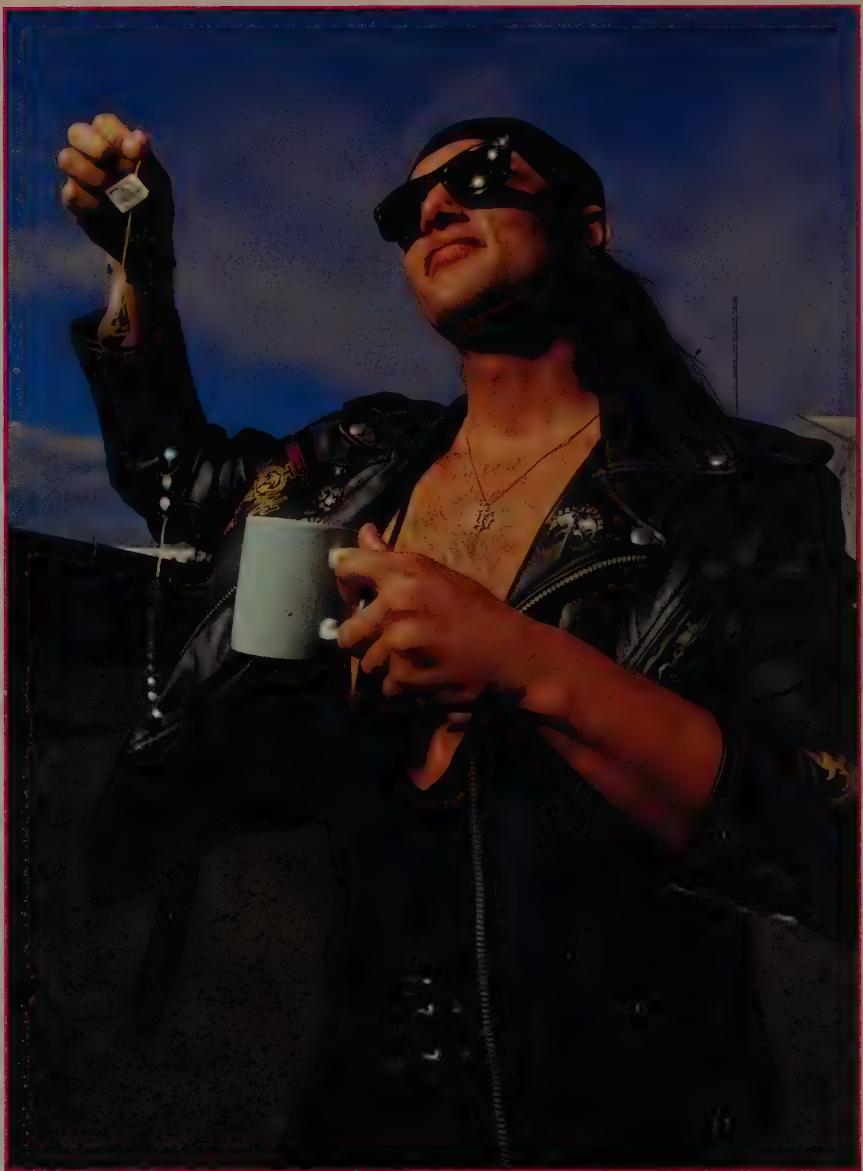


PHOTO: ROSS HALFIN/ZILOZOWER

singer came down with mononucleosis and went into the hospital for six months, and they didn't have a singer. The guitar player asked me if I'd sing because he'd heard me singing around the house. That was the first time I really picked up a microphone."

Geoff Tate: "I've been singing since I was nine years old."

Although Geoff was a master tenor in the shower, and could easily deal with serenading a small crowd of friends thanks to his years in the choir, the microphone was a strange new element.

"Boy, that was an experience," Geoff relates. "All of a sudden you've got this thing that can amplify your voice ten times. It was wild."

With a few key personnel changes, the living room jam band evolved into a contingent called The Mob. Through connections, they garnered some studio time, and made a tape. Courtesy of the

song, *Queen Of The Ryche*, Queensryche got their name. Thanks to their early managers, Kim and Diana Harris, the Queensryche EP came into existence. Among other reasons, the self-published EP (it's on 206 Records) is significant for being Geoff's recording debut.

"Recording was offputting at first," Geoff admits. "The tone of your voice is something you don't really think about for speaking, but when you get it on tape and you listen back to it it's quite an eye opening experience until you get adjusted to it."

Geoff revealed that the first time he heard himself on tape he "didn't like the sound of it. I probably spent quite a while adjusting knobs here and there to try and get it to sound the way I thought it should be."

Five albums down the line, Geoff is still particular about the way he sounds on tape. "I still like to adjust my vocal tones I get in the studio," he concludes.

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Pictured left to right: Ben Shepherd, Kim Thayil, and Chris Cornell

SOUNDGARDEN

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High Stylin'

BY JODI SUMMERS

cheer for us.

Sebastian Bach
Skid Row

Being a musician means you often have an extraordinary lifestyle — no sunshine, lots of applause and accolades, groupies galore. And if you're a success, the great things you get to do are non-stop! So we asked the rock community this month: What's been the biggest rush of your career?

Walking down the entry ramp to the stage at the Texas Jam with Bobby, C.C., Rikki and Paul Stanley of Kiss. Looking out and seeing 83,000 people waiting for your band and the marquee says "Poison". I get a chill right now. It goes beyond a feeling, it's a state of euphoria. I felt like tapping the mike going "Excuse me, does anyone realize they're watching four schmucks on stage?" Did 83,000 people gather to play a joke on me or do they really like the band?

Bret Michaels
Poison

It would have to be one of our gigs with Aerosmith. They were on the side of the stage watching while we played to 14,000 kids. An audience that size is usually enough to give us butterflies, but we blacked out with the kids once we saw the band that was our big influence sitting there watching us. My knees were knocking. It was a trip. It seems like only yesterday I was looking up at Steven Tyler on the poster.

Gary Cherone
Extreme

Getting singed and recording, because it's turning out great.

Stevie Rachelle
Tuff

Playing Fort Wayne, Indiana with AC/DC. It was our first tour, and we'd only been out for three months, and this one gig we did, everyone was going crazy. Packed arena. We went into our ballad and everybody had their lighters on. It was like "What's going on here?" The response we got on the gig was almost as cool as the response AC/DC got.

Tracii Guns
L.A. Guns

The whole *Blow My Fuse* tour was great. We got a gold record, and a tour bus instead of a van.

Steve Whiteman
Kix

Playing with Michael Schenker in Contraband. He's definitely hero, someone I've looked up to and respected for years and years. I used to play UFO in my bedroom with my black light on and stare at my stupid posters. To be on an album with Michael was definitely a thrill.

Share Pedersen
ex-Vixen

The fact that a 12-foot Saddam reared his

ugly head behind my amps and I shot the prick in the heart every night the last tour was the goosebump capital of all tours. It was the culmination of a man's patriotism and Jesus. Just the spirit of it was awesome

Ted Nugent.

Me, standing in front of 13,000 people and saying "Let's do *Love Injection* and have everybody stand up and start shaking their asses. That was a big rush.

Joe LeSte
Bang Tango

One big thing was the US Festival in '83. That was one of our big breaks. We got to play in front of 350,000 people, and we were playing *Shout At The Devil* songs before *Shout* was even released. The crowd liked it, that was really big for us. Not too many people had ever heard of Motley Crue back then, except for people that had seen us in clubs, so that was a lot of exposure for us. The US Festival and then the Monsters Of Rock in Europe in 1984. AC/DC was at the top of the bill, Van Halen was in the middle and we were opening. That was a big highlight for us. We'd looked up to Van Halen and AC/DC for ages.

Vince Neil
Motley Crue

It's when the tattooed guys with the bolts through their necks get off their asses and

Probably the first time I played Madison Square Garden with Kiss. I had played with other bands on some big stage opening up for people, like when I was in Black Jack with Michael Bolton. To be on the same stage that I once saw Jimmy Page was the thrill of a lifetime.

Bruce Kulick
Kiss

Meeting Jimmy Page was a higher point in our career than getting a double platinum record. Meeting a hero who wrote some of the best riffs in rock was an all time great moment.

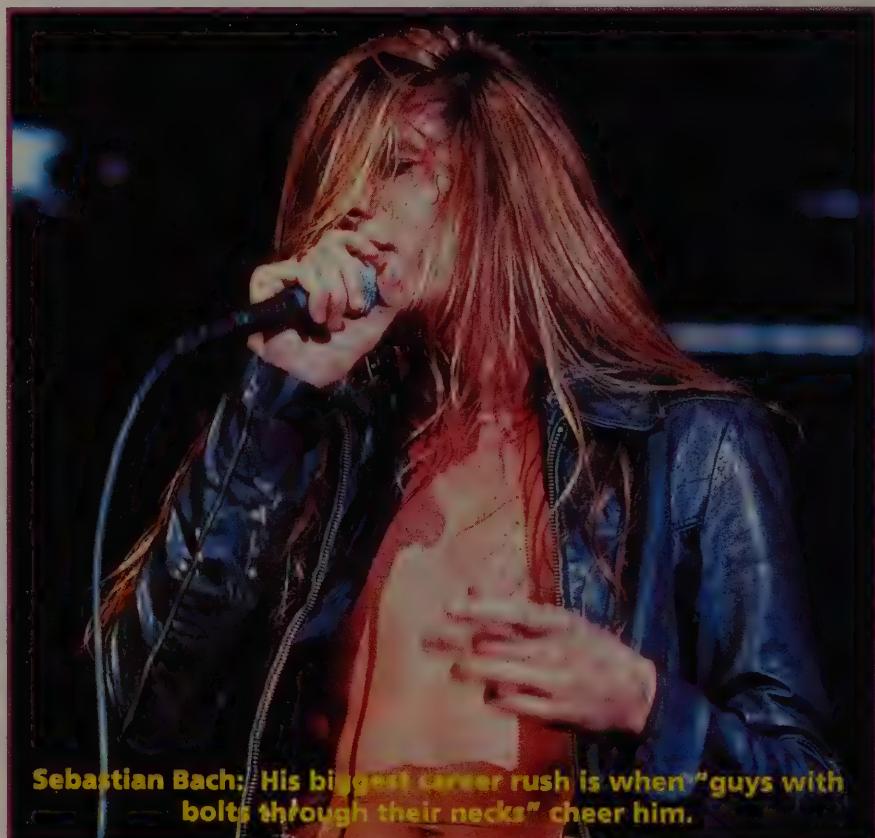
Mark Slaughter
Slaughter

1991 was a really eventful year with a lot of firsts for Queensryche. The People's Choice Award, that was really something. Performing at the MTV Awards and the Billboard Awards and winning an award for top track at AOR. Doing our first headlining world tour, that was a big event. And just the daily events that happen on the road, the people you meet, people that you'd never expect to be Queensryche fans.

Geoff Tate
Queensryche

The first gold album. When *Kiss Alive* went gold, it choked me up. When it went platinum it wasn't as impressive to me. It was reaching that initial mark that says you're doing something that people like. Platinum was great, but gold was killer. My whole life I dreamed about a gold album.

Paul Stanley
Kiss



Sebastian Bach: His biggest career rush is when "guys with bolts through their necks" cheer him.

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CAUGHT IN THE ACT

BY ROB ANDREWS

FIREHOUSE

It's not easy getting on stage and winning a crowd over in just thirty minutes. That was the task faced by Firehouse through most of their first U.S. tour, a bill which they shared with Warrant and Trixter. It was the job of vocalist C.J. Snare, guitarist Bill Leverty, drummer Michael Foster and bassist Perry Richardson to get out there while the crowd was still settling into their seats and set the tone for the evening's proceedings. Many of rock's biggest acts have started off just like that—and just as many remember the experience as a nightmare. Often when a crowd pays to see a headliner, it's the headliner they want...and no one else! But Firehouse found their road experience to be quite pleasant, a fact highlighted by the thousands of fans who went out and bought the band's self-titled debut LP immediately after seeing this North Carolina-based quartet in action.

"We really didn't have too many bad experiences on stage," Snare said. "In fact, I think we were really surprised by how well the fans treated us in almost every town. Hey, we hadn't ever been there, so we didn't know what to expect. But they acted like they were our best friends, and we certainly acted the same way right back at 'em."

Traveling across North America by bus for a period of six months can put a strain on a band's internal chemistry; the old saying goes that you get to learn much too much about your best friends. The experience for Firehouse, however, proved to be anything but unpleasant. Sure the bus' cramped quarters occasionally caused some strain among these Southern gentlemen, but most of the tension passed as quickly as the scenery outside their window. If anything, the time on the road brought the members of Firehouse together even tighter as both friends and musicians. They knew they were sharing a unique experience, touring America as their album raced up

the charts. It was truly a dream come true.

"This is exactly what we always talked about when we would get together and rehearse back home before we made the album," Snare said. "But it's actually very different than we imagined. You just can't prepare yourself for all the things that happen to you. It's really been unbelievable. It's all so new and exciting for us, but the best part is unquestionably just getting on stage each night."

Hitting the stage at the stroke of "8", Firehouse proceeded to tear through a tightly orchestrated set of hard-edged rock and roll that featured such hits as

Don't Treat Me Bad, Love Of A Lifetime and *All She Wrote*. While it was the band's first appearance in town, the crowd reacted like they were returning heroes, thanks in part to the familiarity the audience felt due to Firehouse's constant appearances in magazines and MTV. Each song was greeted by a frenzied response, assuring that Firehouse would soon return, not as the opening act, but as the headliners!

"That is our goal," Snare said. "We know how lucky we've been being able to go on an arena tour at a time when a lot of bands are struggling just to play clubs. But our confidence is growing, and while we don't want to say such things, we'd love to make a tour just like this again someday when we can headline. That might take another album or two, but that's okay—we're in no rush. We're just takin' things day-by-day and enjoying everything that's happening to us."



Firehouse's C.J. Snare: "We were surprised by how well the fans treated us."

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PICK HIT

BY JENNIFER FUSCO

Texas Rockers Show Off Their Vulgar Display Of Power.

Pantera doesn't just play the power groove, they live and breathe it. You see, the power groove isn't just the way lead singer Philip Anselmo, guitarist Diamond Darrell, bassist Rex and drummer Vinnie Paul perform their thunderous, aggressive, energy-packed brand of metal, it's their way of life, as we learned when we caught up with these Texas-based rockers when they took a break from their tour with Skid Row to talk about their latest release, *A Vulgar Display Of Power*.

It's been an incredible year for Pantera. In early 1991, they thrashed their way across

Europe with veteran performer Judas Priest, spent a Saturday in September playing a historic concert in Russia with the Black Crowes, Metallica and AC/DC and garnered the Foundations Forum Award for Best New Band last October.

But the guys don't seem to really want to talk about the past. It's not that they're not happy with the way things have been progressing for them since the debut of their major label release, *Cowboys From Hell*. They'd just much rather discuss the future of Pantera, or better yet, let the music speak for itself. In fact, the new songs on *A Vulgar Display Of Power* like the first single, *Mouth For War*, *This Love*, *Rise* and *Live In A Hole* are raw, heavy, in-your-face — pure Pantera. Check out what Vinnie, Phil, Darrell and Rex have to say about their 1992 attack on the metal world.

Hit Parader: How do you feel about the new disc?

Philip Anselmo: We really feel positive about it. It will be very well received by our fan base. It doesn't stray so far away from our old material to lose anyone. We're still laying the foundation of what we're about — the most powerful band around.

HP: Have you done anything different on this album?

PA: My vocal style. I'm not doing stuff on this record that I can't do live. We've written the riffs and the soul, gut feeling that's gonna come across live to our people — the best, most vicious, rabid fans in music today.

HP: Can you describe some of the material?

PA: It's truth, reality. And it's done in a way that's so up front. Take another band that would write about a problem in the world, like nuclear war or drugs. We write about stuff that gets under our skin from day to day, stuff that happens to everybody.

HP: Why did you choose *Mouth For War* as the first single and video?

Vinnie Paul: That's just the one that felt right. There's a bunch of songs that we felt could be the first single but that one seemed to have all the Pantera ingredients — the killer groove, stuff like that.

HP: What are some of your other favorite tracks?

VP: *This Love* is my favorite song. It totally blows Cemetery Gates away. It's a very real song. It's got the mood swings in it — it's nice and melodic and then it kills. That's gonna be the second single. And then the third will probably be *Walk or No Good*.

HP: *Cowboys From Hell* had such a "live" feel to it. How do you capture that on tape?

PA: It's tough. I've tried to do my stuff pretty much on first take. You know, a lot of people say, "The album's pretty good and shit, but Jesus, live, that's where it's at."

Rex: That's our biggest asset, our live show.

HP: For people who haven't seen you per-

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form, what's a Pantera show like?

PA: There's a lot of bands that just come up lackluster live and their shows are not all you'd want to pay your money for. We're into the reality of it all. We're one of the few bands that truly sweat out there. This is a little bizarre to do an interview with a magazine like Hit Parader because

tour going?

VP: It's been great. There are a lot of Pantera fans that are coming to the shows and there's tons of Skid Row fans that have never heard the band before, but when we get up there and play, it's like it doesn't matter. They act like they've seen us and they know all the songs. They're

posedly go "Maybe this can be a radio song."

VP: None of it is radio friendly. It's Pantera, it's what we're all about. We're not gonna sit down and write a "hit song" and hope it gets on the radio and have all our fans go "They wimped out. They went commercial." That's not what we're all about and we don't ever want to do that.

HP: It seems like radio and even MTV are accepting more diverse music.

VP: Yeah, big time. It's like the underground is coming to the surface and that's good. That's what the '90s are gonna be about. The '80s were the hair bands, the mainstream and people are fed up with that. They're looking for the underground, the alternative, the new stuff.

HP: What do you think about all the categories in metal today?

PA: I went to a show the other night and the kids were calling this stuff that I call speed metal, thrash at its finest - blast metal. I felt like an old man! "Well, son, you're calling it blast these days are you? Yeah, back when I was a kid we called it thrash."

HP: What's the most important thing you want to tell people about Pantera?

PA: Come see us live!

VP: And after you see us live, you'll understand what the record's all about.

HP: Is the power groove present this time around?

PA: It is the ultimate power groove. It is a vulgar display of power.



it covers a lot of pretty boy garbage that we don't adhere to. But it's O.K. There's room for everything.

HP: You've been out on the road with Skid Row for a few months now. How is the

just totally into it and they've been very receptive.

HP: What about being received by radio and MTV?

PA: We don't write a song to ever pur-

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There's been a roster change in L.A. Guns. Drummer Steve Riley (whom some of you may remember was also a member of W.A.S.P.) recently left the band under mysterious circumstances. He was quickly replaced by a guy named Stoney, who had recently "graduated" from prison. He met guitarist Traci Guns who was taken with Stoney's attitude and playing style— though he told the blond drummer that he'd have to change his hair color to black if he ever wanted to be a member of L.A. Guns. So when Stoney showed up with his long locks dyed jet black, Guns knew he had found his man.

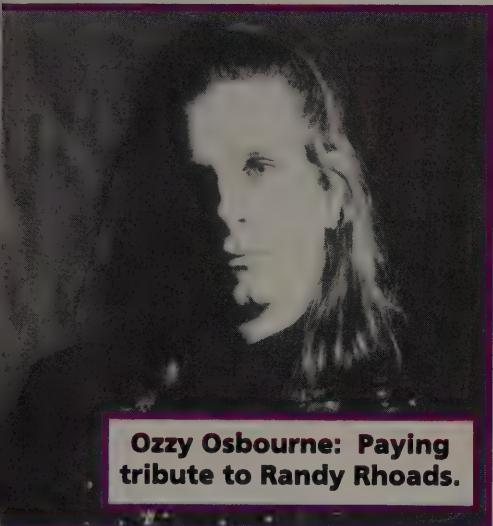
There's some controversy swirling around at the moment concerning Bang Tango. It seems that they don't know who owns their recording contract any more. Their label, Mechanic Records, has apparently split with their former distributor, MCA, though MCA claims to have withheld the rights to Bang Tango. The people at Mechanic dispute this, saying that they own "personal services" clauses with each band member. While the lawyers go at it, the band sits and waits.

Tora Tora have been sweating out the months between the completion of their latest LP, *Wild America*, and its release. It seems that the disc was finished late last summer, but the forces at the band's label decided that there was too much superstar competition in the fall, and that the band should wait until April for the release. "We wanted to get back out there on the road," vocalist Anthony Corder said. "It wasn't easy waiting around. We just have to have faith that those guys at the label know what they're doing."

Kiss is still recovering from the loss of drummer Eric Carr late last year. Perhaps what has hurt Gene Simmons, Paul Stanley and Bruce Kulick most are charges from some fans that they were "insensitive" to Carr's plight, choosing to make their new record, *Revenge*, without waiting to learn of Carr's fate. Simmons vehemently denies such charges. "Eric Carr's death was the most tragic thing that ever happened to Kiss," the bassist said. "But he was very aware of what we were doing. He also knew that if he was able to, he could return to Kiss at any time."

Rumors continue to circulate about the future of Bon Jovi. It seems almost impossible to keep up with the stories about mini-feuds that seem to spring up between Jon Bon Jovi and the rest of the band. At the moment, things seem cool as recording on the band's next album

proceeds. But those close to the scene admit that petty animosities continue to crop up. Hopefully, all difficulties will pass long before the album's scheduled release this fall.



Ozzy Osbourne: Paying tribute to Randy Rhoads.

Ozzy Osbourne admits that playing the special Randy Rhoads Memorial Concert at the Los Angeles Sports Arena last March 19 (the tenth anniversary of Rhoads' death) was a very emotional show. "I kept thinking of Randy," Ozzy said. "Especially during the numbers we had performed together so many times. I still miss him every day of my life."

Former Journey and Bad English guitarist Neal Schon has formed a new band called Hardline, a group that also features brothers Johnny (vocals) and Joey (guitar) Gioeli, who used to front the L.A. club act Brunette. The band is rounded out by former Bad English drummer Deen Castronovo and ex-David Lee Roth bassist Todd Jensen. "This project is a happening of fate," Schon said. "We've put together the most powerful form of expressive rock and roll to date."

Rock and roll isn't always big bucks, bad babes and sold-out shows. Just ask the guys in Kix. They've seen just about every seedy rat hole in America during their 12-year career. "Even from the very beginning, even if there were just 50 people in the audience, we wanted to make sure those 50 remembered us," bassist Donnie Purnell said. "There was even an occasion in the band's early days where we played for just one guy in a bar—but we went nuts for him!"

Soundgarden have been running into a lot of interesting people as their tour across America continues. One of the highlights for guitarist Kim Thayil

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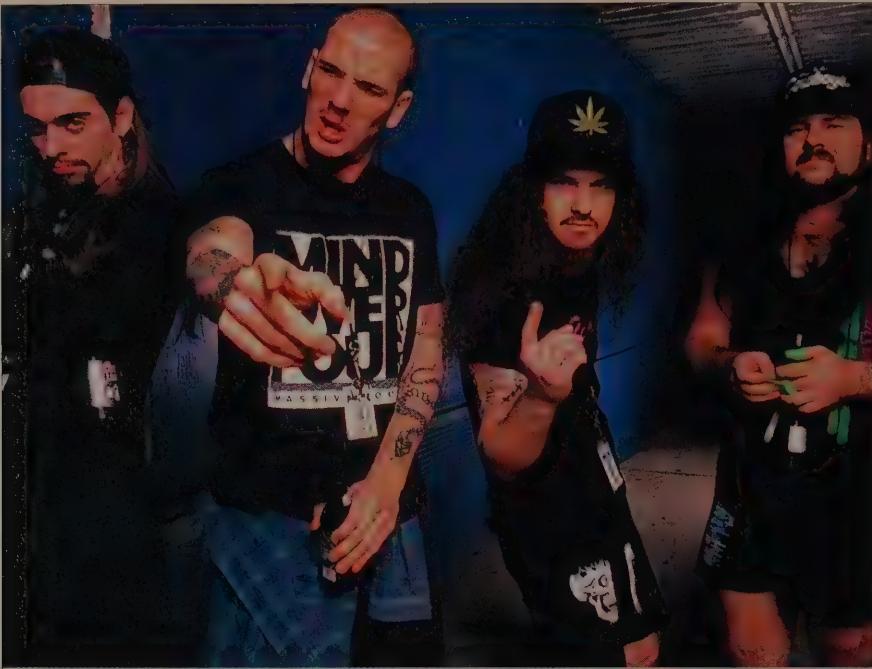
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Soundgarden: Meeting interesting people on the road.



was running into Joey Ramone back stage at New York's Madison Square Garden. "I asked him to guess what my three favorite Ramones songs were," Thayil said. "He ran through all their big hits, but I had to tell 'em those weren't my faves. I ran a couple of obscure titles by him, and Joey was really impressed."

Def Leppard seem like they've finally gotten their latest LP completed. According to guitarist Phil Collen the reason for the band's constant recording delays are simple—it's just not easy matching the Def Leppard legacy. "We don't want to release songs that aren't as good as what we expect," he said. "We have a lot to live up to, and we'll take as long as necessary to do just that."

**Def Leppard's Phil Collen:
His band has finally finished their recording.**



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When I sat down to interview Guns N' Roses bassist Duff McKagan, I did not know much about the band. I mean, I knew the music, and heard stories, and read press accounts of disorderly behavior, but I cannot say that I knew what these guys were all about.

As a morning radio host at 93Q (WRQN) in Toledo, Ohio, I was "granted" an interview with Duff. I use the word "granted" only because it was as difficult to arrange as it would be to interview British royalty. The more often I was

turned down, the more determined I became. Finally in desperation, I gave my listeners the fax number at B.F.D. Productions, G N' R's aptly named management company, and asked

Bassist Duff McKagan Comes Clean About Life With The Gunners.

BY STEVE MASON

them to send interview requests on my behalf. A couple hundred home-made interview requests later, and Duff was on the phone.

Although I could be accused of "Fax Terrorism" in securing my interview with rock and roll royalty, I think somehow that my method was in keeping with the real spirit of Guns N' Roses. They are renegades, although as I found out in my conversation with Duff, they are likable outlaws...more like Butch and Sundance than like Jesse James and Billy the Kid.

Hit Parader: Your tour is getting great reviews.

Duff: Well...I mean I read a few reviews, but you gotta take it with a grain of salt. If you're in a band, you can't believe all that's written about you, good or bad.

HP: In your words Duff, what is Guns N' Roses all about?

Duff: Ya know, it's that basically rock and roll is meant to be anarchy and that's what it's all about. We're not your normal MTV band with the perfect hair and all that stuff. And I think people are getting off on that.

HP: Give me an example of anarchy.

Duff: The simple fact that in our set, we play for like two...two and a half hours and it's never the same. We don't even know what song we are playing next, ya know.

HP: Wait a minute. You don't even know

what song is next in the set.

Duff: No. No. Never. It's like five seconds before we go on we know what song we're playin' first...we just all decide at the last second. Ya know, but that's what rock and roll is all about. It shouldn't be like...I'm not gonna name any bands or whatever, but you go out and see a band and it's the same show every night. That's not rock and roll. That's a 9-5 job.

HP: You guys have a

parties. Put yourself in our shoes...put five, six guys together and put them on the road and they're not going to be little angels.

HP: I assume you guys gotta have your share of wild parties and groupies.

Duff: You can have it if you want ya' know. But it's all up to

GUNS N' ROSES

WHAT'S GOIN 'ON?

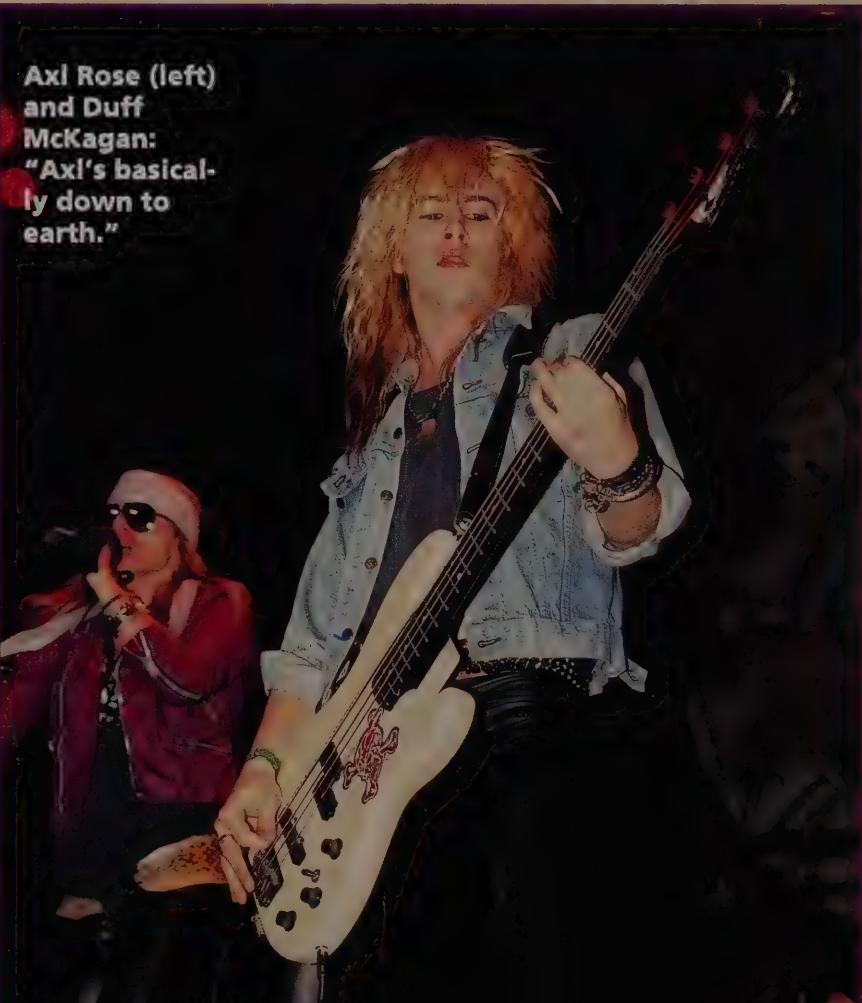
reputation of being some pretty serious partiers.

Duff: And people expect us to live up to those expectations. Sometimes we are partiers and sometimes we aren't

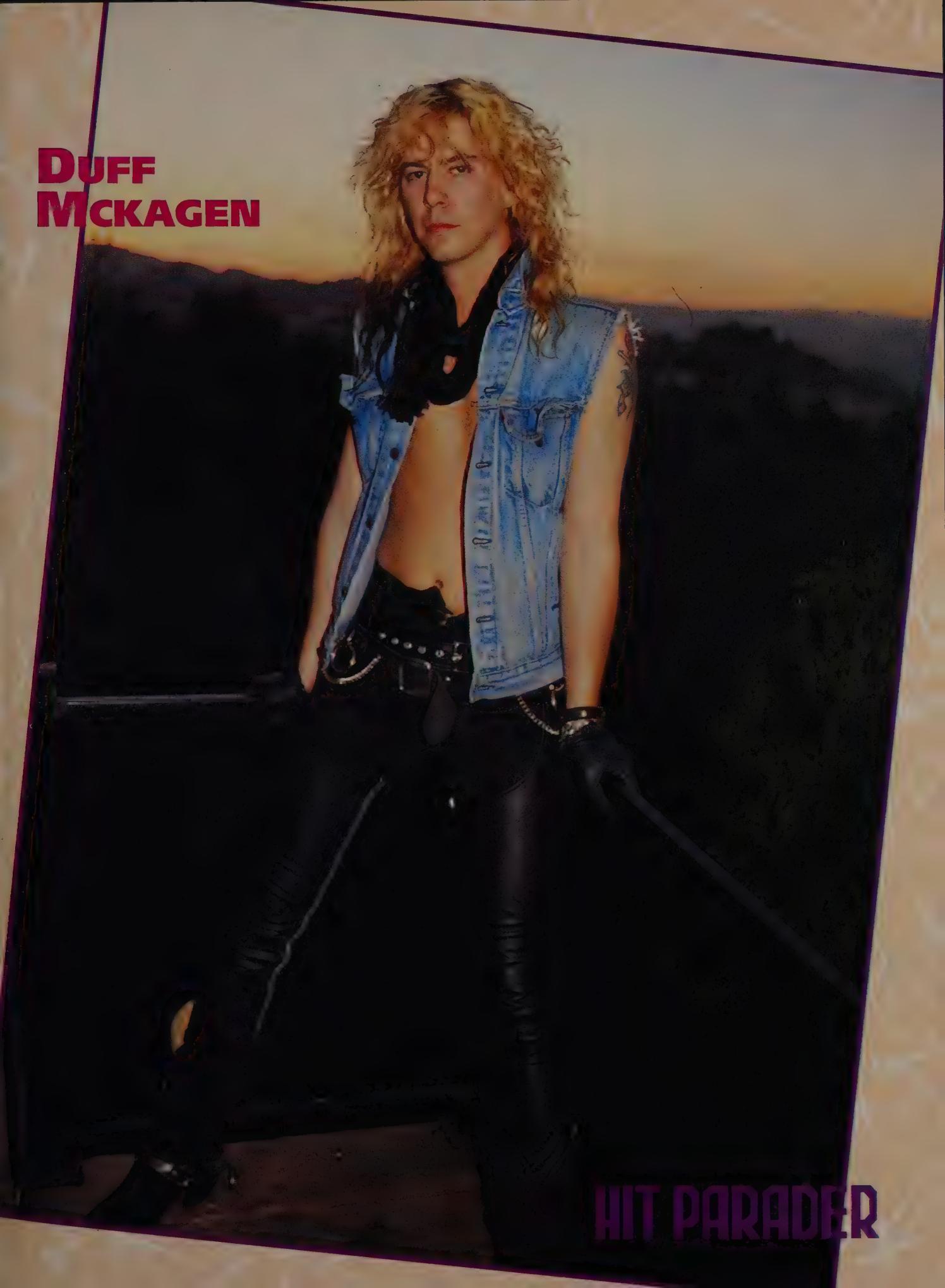
the individual. How's that for dodgin'?

HP: I mean is it girls under the bed and in the closet?

Duff: Well...you said that, not me.



DUFF MCKAGEN



HIT PARADER

HP: You released *Use Your Illusion, Volume I* and *II* at the same time. That's pretty unorthodox.

Duff: We did it, number one, because nobody's done it before. But also, we had so much material built up when we went into the studios, we decided... "well we got all this material, let's record until we're burnt out." If we can only do one record, we'll only do one record. But we never burnt out. We just kept goin' and it turned out that we recorded over forty tunes. I mean there is still another record in the can.

HP: But why release two records at the same time?

HP: There has been a lot written about Axl. You know him as well as anybody. How would you describe Axl?

Duff: He's about 5'9". He's got red hair...a hundred and forty pounds.

HP: Ha.

Duff: No, he's a...he's a good guy. Everybody's got their own personality, but he's basically...he's down to earth.

HP: You haven't done a lot of interviews in the past couple of years.

Duff: No. We've pretty much shied away from it. There are reasons for it.

HP: Like...

right to control the material in the interview later.

Duff: Well that's...yeah...I ...yeah. And there still is a form. It's not as harsh as the old one was. It was so harsh because we had over the years accumulated all this crap on us that wasn't true. And we just got fed up. It was like...OK, if you want an interview you got to sign this, and we get to go over everything that's gonna be printed. And if you don't print it exactly the way you show it, then you get faced with a libel suit.

HP: A libel suit?

Duff: It is totally against our... you know...we're just five, six guys out playin' and we don't wanna do that. But then again, you don't wanna look back when you're fifty years old and look at these interviews sayin' garbage.

HP: I didn't fill out a form before this thing.

Duff: No.

HP: No. So...

Duff: This is live.

HP: Right. This is live, and there is no form, and I didn't agree to any preconditions on it.

Duff: Which is great. I mean, I can refuse to answer anything, but I mean you've been cool about it. As long as nobody insults us, we'll follow back with them. And that's the fact.

HP: So are other interviewers having to fill out contracts like that?

Duff: There's a different contract now. I don't really wanna talk about this because it's got nothin' to do with rock and roll.

Contracts or not, we will

keep talking about and writing about Guns N' Roses because of their rock and roll. They've been painted as renegades, and to a degree they are. We're so used to hearing about Guns N' Roses and that "party, party, party" rock and roll attitude, it seems almost unnatural to suggest that these guys, or Duff at least, has a sensitive side. I think it's there in a young guy who got (allegedly) burned by a couple of (allegedly) shady reporters. Whether the offenses are real or imagined, the naivete is disappearing, and the members of the band will become better at letting reporters in without getting hurt. As that happens, we will learn more about what makes Guns N' Roses the greatest rock and roll band in the world.

Duff and Matt Sorum: The Guns' well-oiled rhythm machine.



Duff: They did come out simultaneously, but they're two different records. We didn't do it as a double record because...I don't know how much a double record is these days, but it's gotta be like thirty bucks. This way, two friends will be able to go out and like buy one...and one will buy the other...the record company will kill me for sayin' this...

HP: Yeah, and then they will record it.

Duff: One will buy the other right...yeah. We don't want to rip off kids.

HP: We won't tell Geffen Records about this.

Duff: Right. I'm sure they won't hear this at all, but you know, this way we won't rip off our fans. If we put out a double record, there could be only one choice...to buy it or starve.

Duff: There has been things said about us...ya know...we've been there for the interview and like trusted the guy...ya know...because we were always good to them. And you think this guy's cool...give him a beer or whatever and hang out with him and you do the interview. And then this totally slanderous interview comes out two months later. Ya know..like I thought this guy was my friend.

HP: Did you get burned by reporters more than once?

Duff: It happens more than you can imagine...or happened I will say now.

HP: Now at one point, there was a form that an interviewer had to fill out...

Duff: I don't really wanna get into that.

HP: No really. This form gave the band the

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Kiss' Gene Simmons is not a man who shows his emotions easily. Tell him the funniest joke in the world and a stone-faced Simmons will say "I'm laughing on the inside." Praise him for his legendary work with Kiss and he'll offer a warm, but in control, "thank you." But recently Simmons has had to encounter a gamut of emotion-wracking situations that have put his stern-faced attitudes to a true test. On the heart-wrenching side was the tragic death of bandmate and friend Eric Carr last November. On the positive side of the ledger was the release of Kiss' latest, and possibly greatest album, **Revenge**. Even for the always-in-control Mr. Simmons, it was hard to hide his emotions while discussing either topic.

"We knew Eric was going to have a very tough fight right from the beginning, when we first learned that he was sick," he said. "We told him that we were supporting him all the way and that he had to take the time and effort to fight the horrible cancer that he had. Unfortunately, Eric never acknowledged he was sick to himself. He would continue to party and have fun. He was part of our family, a very dear friend and a wonderful person. He was truly a lovable human being."

"This album is a metamorphosis for this band in many ways."

His death was the greatest tragedy this band has ever encountered. We've dedicated this record to his memory. He may be gone, but as far as we're concerned he'll always be part of Kiss. But, unfortunately, you have to move on.

"Eric's death played a role in the way we originally approached the recording of **Revenge**," he added. "We always wanted him to rejoin the band, that was the plan. He knew we were going in to make this record, but he also knew that if he was ever ready to rejoin Kiss, he was our drummer. Unfortunately, that never worked out, but we consider ourselves very fortunate to have found a drummer like Eric Singer. In his playing style and in his personality, he's very much like Eric Carr. He has the right attitude for Kiss. He's very aggressive, and he knows and loves our music. He



Kiss (l to r): Gene Simmons, Eric Singer, Paul Stanley, Bruce Kulick.

toured with Paul Stanley's solo band a few years ago, so he played all the Kiss songs like *Rock N' Roll All Night* and *Detroit Rock City*. He's a good drummer and a good guy—those are both very important to us. With him in the band, we all feel good."

Singer's work on Kiss' 24th album continues in the noble tradition started by original drummer Peter Criss and continued for nearly a decade by Carr.

The former Badlands, Black Sabbath and Alice Cooper skin basher has long been hailed as one of rock's most talented drummers, and with Kiss he finally has the forum needed to attain national prominence. Perhaps it is the band's new chemistry, or perhaps it is merely the fact that Kiss has come up with some of the best songs of their career, but when discussing **Revenge**, Simmons has a hard time masking his pleasure.

"This album is a metamorphosis for this band in many ways," he said. "It's almost like we've been reborn. I'm sure having Eric Singer in the band has something to do with it, but there is a new kind of energy here. We all feel compelled to go out there and show all the little boys with their tattoos."

and leather jackets how the big boys do it. Kiss has always been about songs, about guitars, about rock and roll. We've never been about getting high, or merely acting like rock stars. This one was produced by Bob Ezrin, who worked with us

on one of our best albums, *Destroyer*. We've got 12 new songs on it, and as far as I'm concerned, we should have called this record *Guitars From Hell*."

Certainly such new tracks as *Unholy*, *Heart Of Chrome* and *Domino* rock loud and proud, returning Kiss to the metallic roots that first won them acclaim two decades ago. Their infamous makeup may be long gone, but their pure rock and roll attitude is still very much in place. Perhaps most surprising about *Revenge* are some of the people who contributed material to the album. Not only did Bob Ezrin co-write a number of tunes, as did guitarist Bruce Kulick, but former Kiss guitarist Vinnie Vincent has returned from obscurity to lend his fertile writing mind to the project. Since it was no secret that Vincent's parting with Kiss some six years ago was far from amicable, one couldn't help but ask Simmons how such an unlikely alliance was formed.

"We believe that everyone is entitled to make one giant mistake in life," he said.

"Vinnie made his with us, and he paid for it dearly. He was unethical with us, and we couldn't put up with that. Things have gone downhill for him from there, until he ended up bankrupt. We always knew he was very talented, and we all agreed to give him another shot. It was really that simple. We're glad we did it, and so is Vinnie."

So after more than 20 years and two dozen albums, how does Kiss stay motivated? Better yet, how do they make an album like *Revenge* that bands half their age would kill to record? Simmons, ever the philosopher, thinks he

might have the answer.

"We just do what feels right to us," he said. "We have done just about everything a band can do in this business, so we just decided that with this album we'd repledge ourselves to the sound and attitude that originally brought us all together to play rock and roll. There isn't one pop lick on this entire record. This is one of the heaviest records we've ever made, which means it's a very heavy album! We're sick of pop tunes. We've done that. It was never really us. We're back to what made Kiss great, but we've taken a big step forward at the same time. It's almost enough to make me smile."



LOOKIN' FOR REVENGE

Gene Simmons Opens Up About Life And Death.

BY PATRICK SANDERS

BABYLON A.D. GEARING UP

"We give you the unexpected this time, and it really works!"

BY ROB ANDREWS

Babylon A.D., a presumptuous little name. But it's a moniker that kind of fits this hard rockin' band from the San Francisco Bay area. If you ask vocalist Derek (yeah, just Derek), guitarists Ron Freschi and Danny Delorosa, bassist Robb Reid and drummer Jamey Pacheco about their unusual name, they just offer an ear-to-ear grin. You've fallen into the trap! You've asked the question that immediately separates these boys from the rest of the heavy metal horde.

"When we first got together, we were looking for a name with a little mystery," Derek said. "People always ask us what it means, and we love it. Once they do that we know we've got 'em! They're interested enough in us to check us out—and we know that once they do that, they'll like what they hear. Actually, the name came to me a couple of years ago when I was writing a song about a visit I had taken to New York. I just liked the way the word 'Babylon' sounded. Then we just added the A.D. part to show that we were talking about today—not the past. Babylon A.D. is very much a band of today."

That fact is certainly evident on the band's eagerly awaited second album, **Redemption**. Unlike their self-titled debut, where such tracks as *Bang The Walls*, *Hammer Swings Down* and *The Kid Goes Wild* presented Babylon A.D. as a talented, if somewhat predictable metal ensemble, their new effort has uniqueness stamped all over it. From the chaotic rhythms of the disc's debut single and video, *Psychedelic Sex Reaction*, to the elec-

tic beat of *Blind Ambition*, **Redemption** is an album that is a bold step forward for a band that seems intent on pushing all of rock's boundaries to the limit.

"We actually had 60 songs ready to go for this album," Derek said. "What we were looking for on the new songs was something to take us in a new direction. The first album was good, but we kept everything within the bounds of what you might expect. It was our first time in the studio, and we didn't want to take that many chances. This time we wanted to experiment, and we have. There's a lot more of a blues feel this time, and we've

done a killer ballad and some instrumentals. We even throw in a banjo on *Dream Train*. We give you the unexpected this time, and it really works!"

Working with ace producer Tom Werman (of Motley Crue fame) on their latest effort, Babylon A.D. show a confidence belying their limited experience. Having spent the better part of four months playing clubs from coast-to-coast following the release of their first album, the band has grown tighter as a unit both on stage and off. But Babylon A.D. are more than just a rock and roll machine; they're a band that knows how to have a good time with the best of 'em. Here's Derek to tell you about one of the band's wilder times on the road.

"We were in Chicago playing in this club one night," he said. "After the show there were four girls on our bus, and to be honest, they were pretty drunk. One of 'em made the mistake of hitting our bus driver, so he threw her off the bus. She was pissed, to say the least, and she yelled 'My father's the police captain, and you guys are all goin' to jail.' We thought she was joking, but 20 minutes later two cop cars pull up and take all of us to headquarters. We had to line up behind this glass partition—just like on TV. The girl actually said that two of our road guys raped her! It was a total lie. Thankfully the three other girls—her best friends—came down to clear us. If they hadn't, we probably never would have gotten this album done—we'd be rotting in jail! I guess you've gotta be happy for the little things."



Babylon A.D.: "We're very much a band of today."

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Ask any band in the rock world...at least any honest band... and they'll tell you that they owe much of their career to Aerosmith. Whether it's Motley Crue, Guns N' Roses or Slaughter, the impact that Aerosmith has had on two decades' worth of metal masters is virtually impossible to calculate. Since their formation in Boston back



Aerosmith STRAIGHT TALK

Tyler & Co. Tell The True Tales Behind Their Greatest Hits

In 1972, vocalist Steven Tyler, guitarists Joe Perry and Brad Whitford, bassist Tom Hamilton and drummer Joey Kramer have literally rocked the world with their distinctive blues/rock sound. Recently, the band has been in the news more for their precedent-shattering new contract (rumored to be for \$50 million), than for their music. But with the release of their recent box-set extravaganza, *Pandora's Box*, a true perspective of the breadth and scope of Aerosmith's artistic brilliance is at hand. Whether it is the primitive rumblings of *Make It* from their self-titled debut disc or the classic riffs of *Back In The Saddle*, Aerosmith is the American rock and roll band. We figured this would be the perfect opportunity to get some comments about the band's most famous songs from the men who made 'em.

BACK IN THE SADDLE

"To me this is the kind of riff and instrumentation that falls outside the normal formula of a rock song. I wrote it on a six string bass. It was one of those songs that really opened things up for us."

—JOE PERRY

KINGS AND QUEENS

"I've always had a fancy to do songs about anarchy and the church and the government. This is not the only one—there's also something like *St. John*. The band comes up with the licks and then the music talks to me and tells me what it's about. This one was just about how many people died from holy wars because of their beliefs, or non-beliefs. With that one, my brain was back with the knights of the round table—I do a lot of fantasizing."

—STEVEN TYLER

DRAW THE LINE

"One of my favorite riffs that I ever wrote. It's a simple thing, but so are most of the ones that stick to you."

—JOE PERRY

WALK THIS WAY

"We were rehearsing that riff, and I don't think Steven was even around that day as we practiced it and arranged it. And that night we went with our producer, Jack Douglas, to the movies and saw *Young Frankenstein*. There's a part in the movie where Igor says 'Walk this way,' and the other guys walk the same way with the hump and everything. We thought it was the funniest thing we'd ever seen in our lives. So we told Steven that the name of the song has got to be *Walk This Way* and he took it from there."

—TOM HAMILTON

"I remember reading a newspaper, in like 1976, and there's this article about how disgusting rock lyrics are, and they used *Walk This Way* as an example of how lyrics should be nice and wholesome. I couldn't believe it. Obviously, they didn't get the meaning of 'you ain't seen nothin' till you're down on the muf-fin'.."

—STEVEN TYLER

DREAM ON

"For me, this song sums up everything you put up with when you're a new band. Only one in fifty people who write about you pick up on the music. Most of the critics panned our first album and said we were just ripping off the Stones. And I think *Dream On* is a great song, but it was two or three years before people really got the chance to hear it. That's

good barometer of my anger at the press, which I still have. *Dream On* came to me while I was playing piano when I was about seventeen or eighteen. I didn't know anything about writing a song. It was just this little sonnet that I started playing one day. I never thought then that it would end up as a real song."

—STEVEN TYLER

MAMA KIN

"This was one that Steven brought with him from before Aerosmith. Steven obviously loved that one—I mean, he did have it tattooed on his arm! But when I first heard it I was afraid that the chords were too simple. But inevitably, the best ones are the easy ones."

—JOE PERRY

TOYS IN THE ATTIC

"A benchmark rock and roll song for Aerosmith—that kind of fast tune that was always a favorite of mine. This was sort of the first one. There were many more to follow."

—JOE PERRY

SWEET EMOTION

"This one came at the very end of the *Toys In The Attic* sessions. I had my part, but I was too shy to say, 'hey, let's work on it.' But somehow we had an extra day at the end, and our producer said, 'Anyone have anything we can jam on?' So this one made it on at the last minute. I remember showing Steven this riff a couple of times during the *Get Your Wings* sessions and he just didn't like it. My immediate reaction was just to forget it. But one day we started the riff at a different point, and it shed a whole new light on it. The rest is history. It's still a song I'm very proud of."

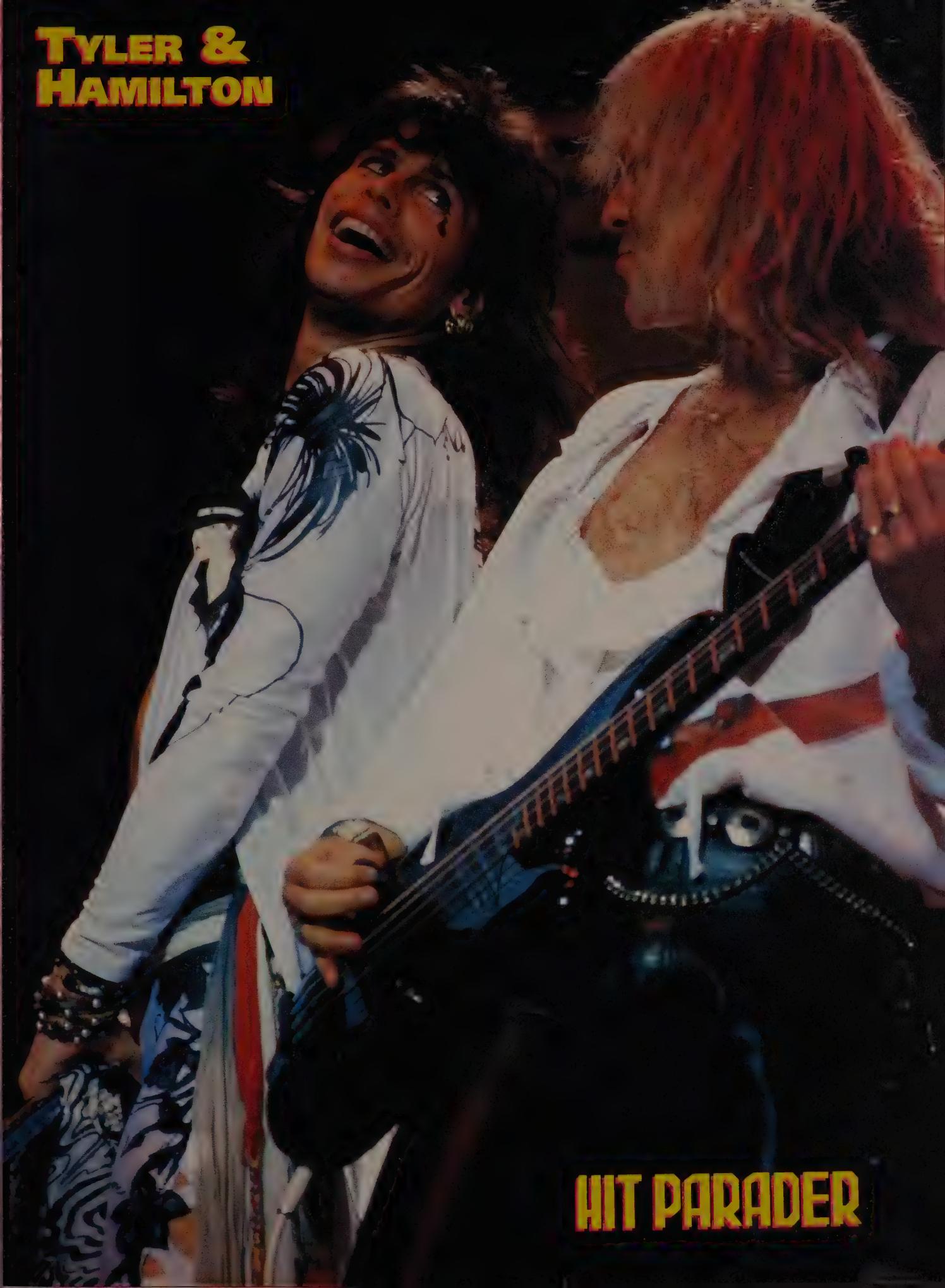
—TOM HAMILTON

NO MORE NO MORE

"This is one of those songs that I really liked where Steven does his little storytelling bit about life within the band. It's him talking honestly about an interesting slice of the Aerosmith life."

—BRAD WHITFORD

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VINNIE MOORE MELTDOWN	431-452 RELATIVITY	MEGADETH Killing Is My Business... And Business Is Good!	424-101 EMI/RELATIVITY	CINDERELLA NIGHT SONGS	423-434 MERCURY	KATMANDU	422-626 SPIC	SEPULTURA ARISE	420-810 RE	ELE	
	162	ASPHALT BALLET	430-983 TITAN	CINDERELLA Heartbreak Station	423-426 MERCURY	BADLANDS VOODOO HIGHWAY	422-246 TITAN/ATLANTIC	ANTHRAX Attack Of The Killer B's	424-119 WARNER BROS.	SUICIDE SUICIDE	

†Selections with two numbers count as two selections—write each number in a separate box.

MANIA



FLOTSAM/JETSAM 407-072
When The Storm Comes Down

SKID ROW 422-220
Slave To The Grind

VAN HALEN 420-273
For Unlawful Carnal Knowledge

FIREHOUSE 414-318

EXTREME 409-003
PORNOGRAFFITI

JUDAS PRIEST 412-817
STAINED CLASS

THE LYNCH MOB 412-577
Wicked Sensation

IRON MAIDEN 411-835
No Prayer For The Dying

BLACK SABBATH 411-470
TYR

ANTHRAX 411-108
Persistence Of Time

AC/DC 410-662
The Razor's Edge

RATT 410-456
DETONATOR

PANTERA 410-332
Cowboys From Hell

SCORPIONS 423-590
Best Of Rockers 'N' Ballads

VAN HALEN

407-095
COLUMBIA

KING DIAMOND 413-906
THE EYE

TRIXTER 410-266
MECHANIC

DEATH 408-997
Spiritual Healing

SUICIDAL TENDENCIES 409-714
Lights...Cameras...Revolution

SCATTERBRAIN 408-351
Here Comes Trouble

THE RIVERDOGS 408-161

DIO 407-114
Lock Up The Wolves

WINGER 406-578
In The Heart Of The Young

ELECTRIC BOYS 407-783
Funk-O-Metal Carpet Ride

BRUCE DICKINSON 406-629
Tattooed Millionaire

MELIAH RAGE 406-371
Solitary Solitude

BON JOVI 423-384
NEW JERSEY

407-095
COLUMBIA

AC/DC 305-045
BACK IN BLACK

VICTIOUS RUMORS 405-860
ATLANTIC

LOVE/HATE 405-324
Black Out In The Red Room

FAITH NO MORE 405-183
Introduce Yourself

KILLER DWARFS 404-921
DIRTY WEAPONS

SCANTY 404-913
Into The Mirror Black

VOIVOD 402-982
NOTHINGFACE

SAVATAGE 404-855
GUTTER BALLET

PRONG 404-699
BEG TO DIFFER

BRUCE SHEEHAN 402-008
The Talas Years

CRIMSON GLORY 401-935
Trancendence

FAITH NO MORE 397-399
THE REAL THING

KING'S X 387-985
Gretchen Goes To Nebraska

JOE SATRIANI 387-985
Not Of This Earth

JOE SATRIANI 387-969
Surfing With The Alien

BANG TANGO 386-300
PSYCHO CAFE

KREATOR 386-219
Extreme Aggression

TESTAMENT 386-102
We Love What You Preach

WARRANT 411-389
CHERRY PIE

SLEAZE BEEZ 407-627
Screwed Blued & Tattooed

407-095
COLUMBIA

TANGIER 386-011
FOUR WINDS

BADLANDS 384-388
ATLANTIC

BILLY SHEEHAN 402-008
The Talas Years

TESTAMENT 402-293
SOULS OF BLACK

WHITE LION 382-820
BIG GAME

MR. BIG 382-812
FLASH

ALICE COOPER 382-366
TRASH

EXTREME 382-242
ARMED

WARRANT 379-644
Dirty Rotten Filthy Stinking Rich

SKID ROW 379-602
ATLANTIC

JOE SATRIANI 378-166
Not Of This Earth

METAL CHURCH 378-166
Blessing In Disguise

KIX 375-832
BLOW MY FUSE

BEST OF VANDENBERG 377-838
ATLANTIC

DOKKEN 376-228
Best From East

WARRANT 374-710
When I Can't Even Smile Today

WINGER 374-652
ATLANTIC

BLACK SABBATH 303-776
Heaven And Hell

ANNIHILATOR 400-275
ALICE IN HELL

BABYLON A.D. 400-630
ARISTA

407-095
ROADRUNNER

MOTLEY CRUE 387-944
DR. FEELGOOD

ANTHRAX 374-264
State Of Euphoria

OZZY OSBOURNE 373-308
No Rest For The Wicked

TESTAMENT 373-175
THE NEW ORDER

METALLICA 372-805
And Justice For All

ANTHRAX 369-686
Spreading The Disease

METALLICA 363-812
KILL 'EM ALL

DOKKEN 363-457
Back For The Attack

ANTHRAX 355-842
Among The Living

OZZY OSBOURNE 355-844
ULTIMATE SIN

METALLICA 344-366
Master Of Puppets

DOKKEN 340-661
Under Lock And Key

OZZY OSBOURNE 335-844
Warmer Days

MOTLEY CRUE 323-444
Shout At The Devil

DIO 320-853
Holy Diver

RATT 325-738
Out Of The Cellar

OZZY OSBOURNE 309-120
Blizzard Of Ozz

BLACK SABBATH 303-776
Heaven And Hell

METALLICA 405-217
Ride The Lightning

BRUCE SPRINGSTEEN 400-275
Tattooed Millionaire

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- Heavy Metal: Skid Row, Ozzy Osbourne
- Modern Rock: R.E.M., Red Hot Chili Peppers
- Rap: LL Cool J, Public Enemy
- Jazz: The Rippingtons, Earl Klugh
- Light Sounds: Bette Midler, James Taylor
- Classical: Vladimir Horowitz, Jean-Pierre Rampal
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Miss _____ Print First Name _____ Initial _____ Last Name _____

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721/S92

In June, 1991, Skid Row's second album *Slave To The Grind* was the first metal album ever to debut on the Billboard charts in the Number One position. If Metallica hadn't spent 10 months in the studio creating their fifth opus, *Metallica*, they would surely have swiped that honor from the Skids. *Metallica* stayed on top of the U.S. charts for a month, selling in excess of two million albums, while the single and provocative video *Enter Sandman* hovered in the Top 40. To augment *Metallica's* domestic success, the record did similar stints on top of the charts in Norway, England, Switzerland, Germany, Canada and New Zealand.

"It's weird being socially acceptable,

Hammett, and Jason Newsted first played in 1991 in Europe for the Monsters Of Rock festivals — the only tune from the record included in their 75-minute set was *Sad But True*.

"We couldn't play everything," James laments. "The songs on ...And Justice For All were too long."

If you head out to see Metallica now, while they're crisscrossing the States, you'll hear a handful of material from the new record.. and you'll see Metallica in all their glory, black t-shirts in all.

You know what's weird about Metallica's current tour? Most bands spend the big bucks coming up with a show that's larger and more spectacu-

awkward and awed.

For their fans back here in the good old U.S. of A., Metallica have presented a few of their lucky fans with free live "albums" of sorts. Instead of making Metallica fans rush off to their favorite bootlegger for a pirated live video or recording, the Metallidudes have been selling seats in the "taper snake pit" in the middle of their stage. The "taper" seats let Metallica fans bring tape recorders and video cameras to the shows to record them!

Metallica is the first group since the Grateful Dead to allow their fans to video and tape their concerts. It worked with the Dead, as they've established an extensive tape trading

METALLICA ENJOYING EVERY MINUTE

"we never thought our music could go to Number One," admits drummer Lars Ulrich. "It certainly has been gratifying getting

network, with vintage shows from the '70s in high demand.

"It seemed like a good idea, but we're just doing

"We were going for the simplicity factor with this album."

all this critical applause. A lot of magazines that write about us, how like *The Village Voice*, *Rolling Stone* or the *L.A. Times*, don't cover a lot of metal. There seems to be something that all these intellectual critics like to latch onto when it comes to Metallica. I like that."

Something about the captivating intensity of Metallica's music, as well as their impassioned lyrics, touch the heart of even the most conservative listener. Although hardcore headbangers claim that the Metallica album wasn't quite as heavy as it should have been, the disc shook the masses creating metal believers even out of accountants.

"We were going for the simplicity factor with this album" claims vocalist/rhythm guitarist James Hetfield. "Rock and roll and that whole thing. We wrote shorter songs because the live set got pretty long."

Metallica was written in an efficient two months, but it cost more than one million dollars to create the frenzied simplicity achieved on the album. Ironically, when James and Lars, Kirk

lar than anything that's come before. But not Metallica. In their quest to do what's never been done, they've stripped down their show to a bare minimum. Of course their "costumes" are the standard jeans and t-shirts they've worn forever. But the show is simple in other ways as well. For example, there's no opening act. Metallica '92 is a souped-up, stripped down concert-package — two hours of music on a diamond-shaped stage (which means two front rows).

"We don't have all kinds of stuff going on all over the place," James confirms. "This tour is simple, but it's not your typical concert."

Simple pleasures are what Metallica bring to their fans. When they played the Soviet Union last autumn, a free show presented by the authorities to thank the young people who played a part in squashing the August 19 coup attempt, a kid in the hotel came up to Lars and stood in front of him, sobbing. "You don't know what it means for you to come here," he bellowed as Lars stood there feeling something between

what seems right to us," notes Lars. "People build us up so it seemed like we're God's gift, that we're saving music. I don't want to think about that. We're just Metallica."

Success is not the reason Metallica started making music in the first place. Truth and honesty is what's important to the group. The awesome critical acclaim, well, that's just an extension at being good at what they do.

"I'd be lying to you if I didn't say that when you're alone in bed right before you go to sleep all the praise everyone heaps upon you doesn't come into your head," states Lars. "But you have to dismiss it as quickly as possible. If that pops up in your train of thought too often, then sooner or later it's bound to affect the way you create things."

Whether writing an album or planning a tour, Metallica use the same creative process. "We go with our instincts," insists Lars. "That's the way we've always done things. We've just been lucky that it's worked."

BY JODI SUMMERS

LARS ULRICH & JAMES HETFIELD



HIT PARADER

Ozzy Osbourne has overcome many hurdles during his 20 years atop the metal mountain. Of course, his near-constant battles with drugs and drink have been well documented, as have his occasional wars with bats, goblins and even a manager or two. But nothing served as more of a career hurdle to the Oz than the broken foot he suffered.

OZZY OSBOURNE

BACK IN STEP

near the start of his **Theatre Of Madness** world tour last November. At that time Ozzy and his band—guitarist Zakk Wylde, drummer Randy Castillo and bassist

Michael Inez were flying high. Their first tour dates had been a smashing success—sold out shows that amazed the packed houses with both their technical and musical brilliance. Then on the night of November 26, in Chicago's Aragon Ballroom, disaster struck. While jumping up and down in his tra-

ditional maniacal way during his performance of the song *I Don't Want To Change The World* his foot gave way. Doctors were immediately summoned backstage,

and the broken bone was wrapped in a cast. It was believed that the tour would need to be immediately cancelled. By now everyone knows that Ozzy is nothing if not unpredictable. Just when everyone assumed he was down, he proved his metal mettle once more. Against the advice of his doctors, and the urging of his wife, Ozzy demanded that the tour continue. Shows went on in Cleveland, Buffalo and Detroit during the next week, with Ozzy's foot getting worse each night. Playing through the pain in the best macho tradition, Osbourne's



PHOTO: ANNAMARIA DISANTO

Zakk Wylde: He's already thinking of forming a band with former White Lion members Greg D'Angelo and James Lomenzo.

But the foot did heal, and by early January, the **Theatre Of Madness** was rolling again.

"Playing theatres on this tour has been very exciting," Ozzy said. "It's allowed

me to see the fans and for them to see me, which isn't always the case when you're in one of those giant arenas. Also, the way we've structured the stage set, it works best in a real theatre, where there's a stage and an audience in front of it."

Certainly the delay in his tour had little effect on the sales of Ozzy's latest album, *No More Tears*. Ignited by such songs as *Mr. Tinkertrain* and the title track, the record rocketed out of the starting gate, passing the million sales plateau only weeks after its release. Still, the ever-enigmatic Ozzy didn't seem totally satisfied with the album's showing. And ever the showman, he thought he had a plan that could really ring up the sales figures.

"If I die, the record would probably sell three times the number of copies," he said with straight-faced sincerity. "This is one of the first times in my life when I don't wake up each morning hoping to die; I did that for many years. But now I can see how it would help sell records. They could turn me into the new Jim Morrison, or something like that. What they've done to Morrison really makes me sick. They've turned this drug addicted alcoholic into some kind of God. That just disgusts me—I know what it's really like."

Ozzy's somewhat morbid perspective could stem from a number of sources: his injury, the fact that *Theatre Of Madness* has been billed as his "farewell" tour, and the recent death of Queen vocalist Freddie Mercury, which was said to have had a major impact on Osbourne. Of course, in regard to his current tour really being his last, Ozzy has wavered a number of times, preferring to take each day as it comes, and letting tomorrow take care of itself.



PHOTO: SHAWN CLARK

Ozzy Osbourne: "Who knows what will happen tomorrow?"

"Who knows what will happen tomorrow?" he said. "You can't worry about it either. That's my new attitude. I've worked hard to get myself in good physical condition, and fairly good mental condition as well. The first was easier than the second for me."

Now that he's back on the road, Osbourne has once again turned his attentions towards today—and maybe a little bit towards tomorrow. He knows that at tour's end, guitarist Zakk Wylde will probably head off on his own (with Ozzy's blessing), and the rest of the band will look for new opportunities. Then, once again, it will be Ozzy Osbourne, alone, battling his greatest

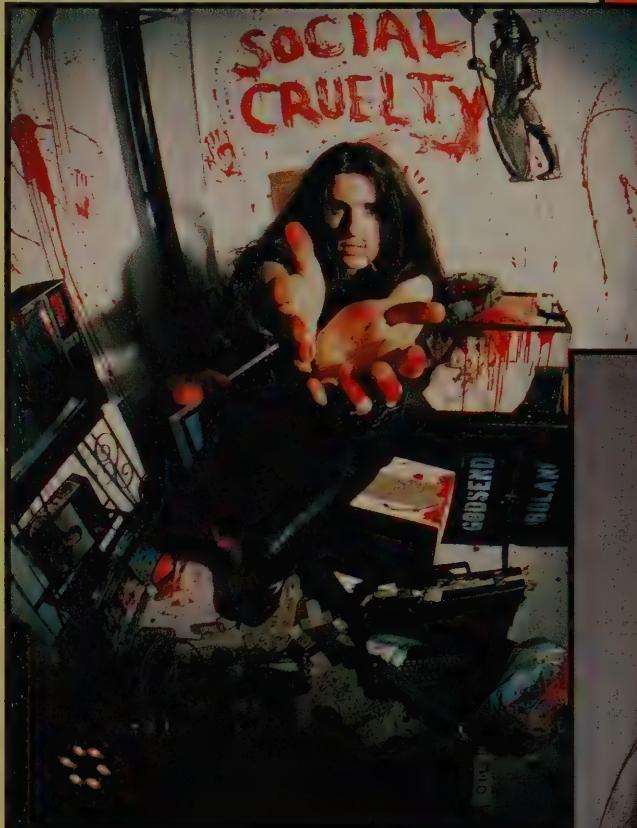
demon—himself. What happens in that fight is anyone's guess. Perhaps he will do as he's promised so often and retire to take care of his house and kids. But more than likely he'll just take some time off, come up with a fiendish new game plan, and return to the scene of his greatest crimes—the rock and roll stage.

"My wife would probably kill me if I stayed around the house for more than a month or two," he said. "I just get in her way. She wants me out there working and making money. I don't know what will come next. All I can promise is that it will be different, and it will be exciting, and it will be Ozzy."

ROCK FANTASY

This month's rock fantasy is more of a nightmare. We travel into a dark world of corruption, destruction and social cruelty with Skid Row's Rachel Bolan.

PHOTO: MARK WEISS



"The blood equates destruction; the effects of corruption."

"Social Cruelty; the guilty hypocrisy of the system in which we live."



"The items equal corruption; TV, oil spills, money, fur trading, and drugs."

PHOTO: MARK WEISS

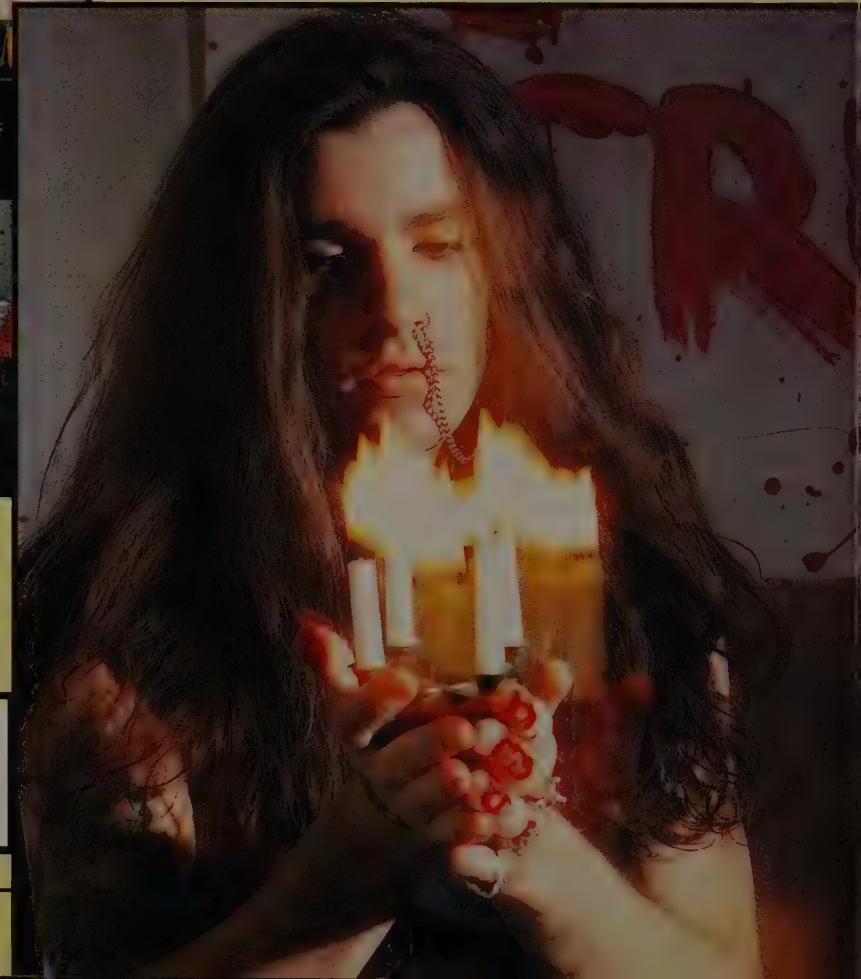


PHOTO: MARK WEISS

PHOTO: EDDIE MALLUK

RACHEL BOLAN & SEBASTIAN BACH

HIT PARADER

DEF LEPPARD

BATTLING THEIR OWN LEGACY

The Mighty Leps Overcome Death And Delay To Complete New Album.

BY BRYAN HARDING

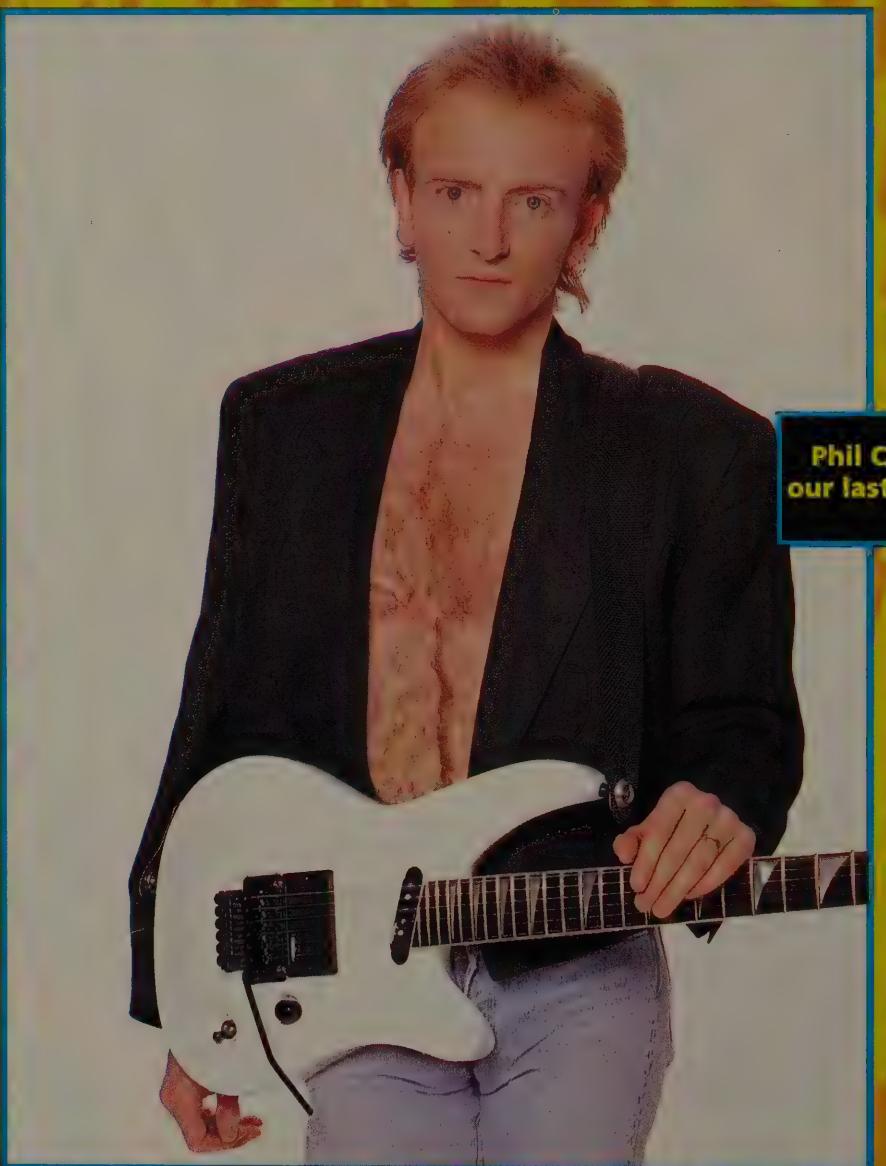
To a generation of fans, Def Leppard are little more than a collection of four superlative albums that have been released at varying intervals over this legendary unit's 12-year career. For

the band's younger fans, the Mighty Leps have performed perhaps only one live show, and released one album during their teen years, considering the fact that it's been four years since the release

Of course, we all know of the tragic circumstances that have often hindered the band's recording efforts; the car accident suffered by drummer Rick Allen that delayed the completion of *Hysteria*, and the untimely death of guitarist Steve Clark that slowed down the band this time around. But still, what is it that drives Def Leppard to make each album so letter perfect?

"We admit that there were things on *Hysteria* that only dogs could hear," guitarist Phil Collen explained. "We have asked ourselves from time to time 'would that have made any difference if we had done it or not?' We're not sure. We are very obsessed by the standards that Def Leppard has created for itself over the years. We know that if we want to create special songs, you just can't write them overnight. Honestly, we try to do these albums quickly. But we'll never accept just putting out an average rock and roll record. That's not what Def Leppard is about at all."

Now, however, with the release of their latest album *Adrenalize*, Def Leppard have returned to the scene with a vengeance. Hitting hard and fast on every song, Collen, Allen, bassist Rick Savage and vocalist Joe Elliott have created an album destined to not only appeal to the millions of Lep fanatics around the world, but attract a new generation of supporters to the band's side as well. In sharp contrast to many of the songs on *Hysteria*, which often rocked on for five minutes or more, on their latest effort the band has returned to shorter, sharper bursts of primal energy. If anything, this album is potentially even more commercial than its illustrious predecessors,



Phil Collen: "There were things on our last album only dogs could hear."

and considering that their previous two efforts have sold over 25 million copies world wide, that's really saying something!

"We think the songs on this album may be a bit more exciting," Collen said. "On the last one, many of the songs were six minutes long. This time they're more in the three-to-four minute range—very commercial. I guess the song you'd most compare them to would be *Photograph*. They have that kind of appeal. You'll like them the first time you hear them—at least we hope you will."

Considering the tragedies the band has suffered through in recent years, it's good to hear that the Leps' classic "up beat" attitude is still very much in the forefront of their musical attack. While such past efforts as *Bringing On The Heartbreak* showcased their emotional, bluesy side, the band's greatest hits,

PHOTO: ROSS HALFIN

from *Photograph* to *Pour Some Sugar On Me* have been catchy, fun songs that made an immediate and lasting impression. According to Collen, creating that kind of song was very much the band's aim this time around.

"We like having fun and writing songs that are fun," he said. "We know our limitations as writers and players. It's just the old rock and roll thing again. We have no desire to get too clever or too dramatic. If we can just write rock and roll fun-type things for our albums we're happy. Our biggest fear is that what we write now won't match up to what we've done in the past. We're very critical of ourselves. Again, that's where some of the delays come in. We'll never rush out an album unless we're totally satisfied with it."

It's easy to take years between albums when all the bills are paid, and there's no immediate financial pressure on anyone in or around the Def Leppard camp. It's been estimated that each band member pocketed over \$20 million from

Joe Elliott: His voice is stronger than ever on the band's latest disc.

their last album and tour, and with sales from all the band's albums continuing on a daily basis, a love of rock and roll is obviously all that motivates this band of rock and rollers! Still, despite their success, Collen admits that all of the group members suffer from an acute case of nerves whenever it's time for a new album to be released.

"We've learned that you can never really be too sure about anything," he said. "When *Hysteria* first came out it didn't really do that well—especially considering the expectations people had after the success of *Pyromania*. We actually spent more than a million dollars promoting it with videos and everything—and we didn't even sell enough records to break even! Then the album's third single, *Pour Some Sugar On Me*, was released and the record just took off. It ended up selling more copies than *Pyromania*."

"But we know that our previous success really doesn't mean a thing," he added. "It's been four years since the last album, and a lot of changes have taken place within rock and roll. We've learned to just expect the worst. We've been lucky in terms of sales, but we've learned never to expect anything. After all, this is rock and roll."

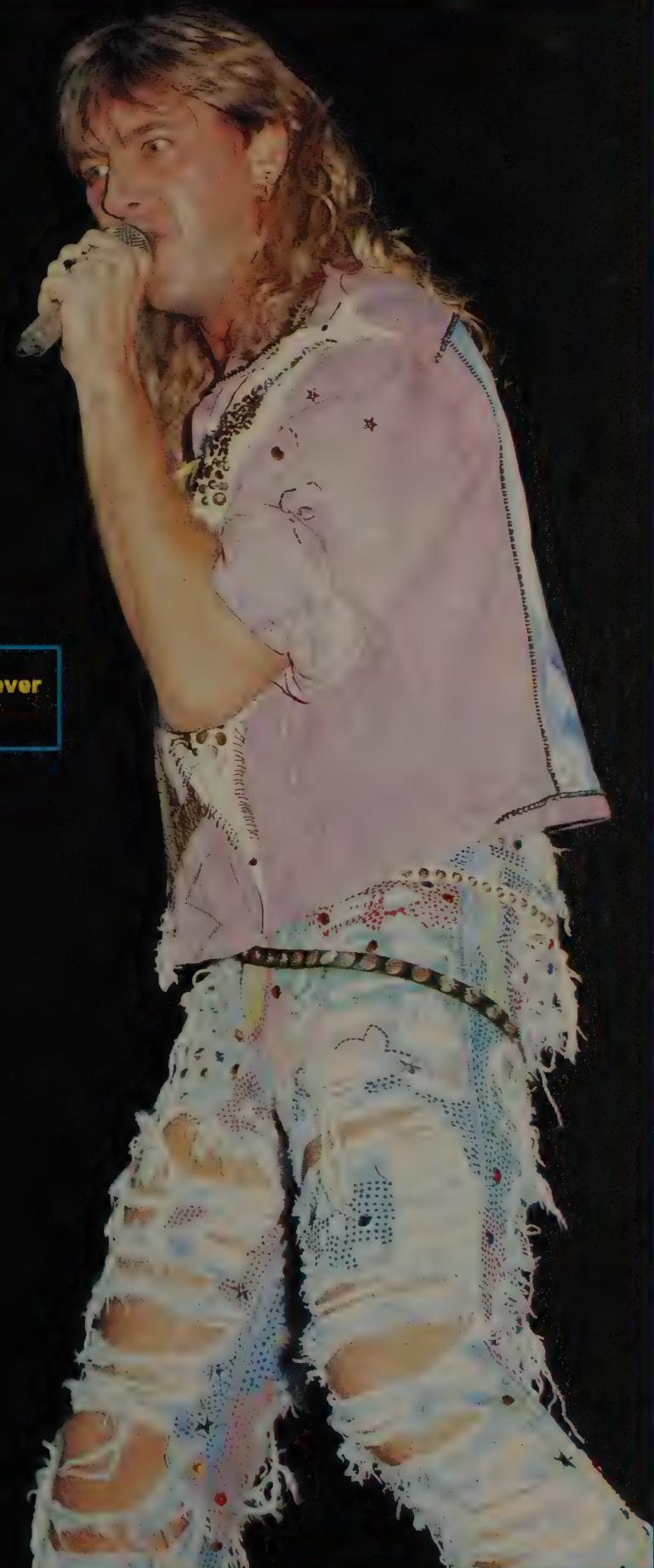


PHOTO: LARRY MARANO

SLAUGHTER

WILD IN THE STREETS

Wild Life Establishes Metal Muscle Of Platinum Rockers

1992 is dawning as Slaughter's year. For those who thought the success of the band's debut disc, *Stick It To Ya*, was a fluke, the incredible response afforded their latest effort, *Wild Life*, goes far in proving that this quartet may just be THE American rock band of the '90s.

There's no style

of music that vocalist Mark Slaughter, bassist Dana Strum, drummer Blas Elias and guitarist Tim Kelly don't feel at home with. From acoustic ballads to thrashing rockers, these guys can play 'em all. Recently we caught up with Mark Slaughter as he was completing his vocal tracks in the band's Los Angeles

BY ANDY SECHER

recording studio to get the scoop on what makes Slaughter rock.

Hit Parader: This is a more cohesive and exciting album than your first one. Why do you think that's so?

Mark Slaughter: I think the reason for that is really simple; we went right from the road into the recording studio. We captured the excitement of our live show on this record. I'm certainly not going to say that *Stick It To Ya* is a bad record in any way. But the fact is that we were a very new band, with exactly one live show under our belts, when we made it. You can't compare that to a band that spent more than a year on the road playing together every night. Slaughter has grown up a lot over the last two years, and this record shows that.

HP: When you say the band has grown up, what specifically do you mean?

MS: What I mean is that a lot of bands suffer from the sophomore jinx. They spend a lot of time and energy on their first album, and they seem to run out of steam by the time they make their next one. What we tried to do was go right from our first album to our third—take a giant leap ahead. In my mind I've always looked at music as 'colors.' That means that a song can be blue or red or green. Most bands tend to play music in one color. On this album we wanted to have every color. Our goal was to have something for everybody.

HP: Is there a special reason you named the album *Wild Life*?

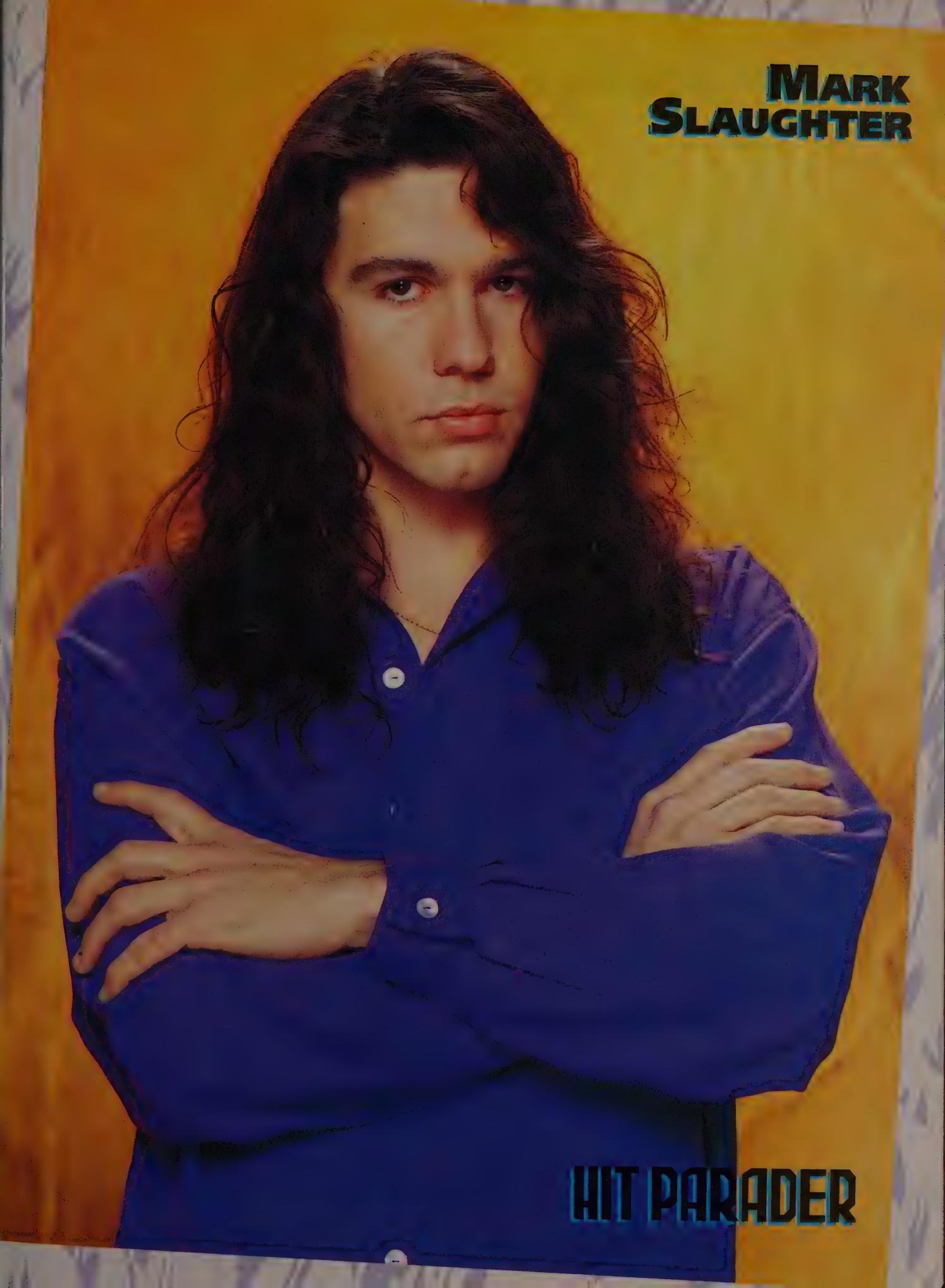
MS: It just fit in with the image of the album—and with the cover art. The image of the first album was "up all night." This picks right up from there. There's a harder edge to this album, it is a little wilder than the first one is. And I guess you could say that while we don't drink and we certainly don't do drugs, Slaughter does enjoy living the Wild Life every now and then.

HP: Every band says their new album is their best. What convinces you that it's true in your case?

MS: That's true, every band does say that. But we don't say things that we don't believe. If we didn't like this record, we just would have taken more time and made one we did like. I can barely contain myself when I think about songs like *Days Gone By* and *Times They Change* on this record because they real-



Blas Elias: He goes skydiving
in Slaughter's new home video.



**MARK
SLAUGHTER**

HIT PARADER

DANA STRUM

HIT PARADE



ly take Slaughter to the next musical level. We put our asses on the line this time. We just hope the people will accept it—there's no guarantee they will. What we tried to do this time is capture the same kind of emotions that we felt listening to the classic rock albums of the '70s. That's not to say that this is one of those "retro" albums in any way. This is music for the '90s. We just wanted the kids of today to get the chance to experience the same kind of musical excitement that we felt when we were their age.

HP: You talk about your music on this album going to a new level. What do you mean by that?

MS: On the two songs I mentioned, as examples, we try things we never would have had the guts to do last time. On *Days Gone By*, we actually used a piano. We never would have done that on the first album. It worked incredibly well. With *Times They Change* people won't even believe it's us! It's a true musical roller coaster. There are acoustic guitar parts, and very melodic passages that all build up to a climax. The song got its name because of all the time changes it goes through—it's not an easy one to play. But Tim Kelly's guitar work just shines on that one—as it does on the entire record, and Dana is playing bass like Paul McCartney throughout every song. By that I mean that his melodic sense is amazing. His bass is a lot more than just a rhythm instrument.

HP: How have you changed as a vocalist on this album?

MS: My range is much broader than it was before. My highs are higher and my lows are lower. I think all the time we spent on the road, playing every night, really strengthened my voice. A lot of singers complain how the road really rips their voice apart, but I take care of myself out there. My only vice is junk food—and lots of it! But I don't think too much junk food hurts my voice—just my waistline! In the studio this time I was just blowing away microphones! The studio owner hates me!

HP: As you look back over the last two years, is there anything that's really surprised you about Slaughter's success?

MS: There was never a guarantee we'd be a success. We were surprised by the kind of reception we got. But I think my biggest surprise was just how well everything went within the band. You've got to remember that Dana and I had just come out of a less-than-good situation in another band, so we didn't really know how a healthy band was supposed to act. We learned quickly, however. The fans really helped us, and we love them for that. We have the best fans in the

world. I can say that with all honesty. They're incredible. They made each day and night of the last tour an experience we'll never forget. Maybe just finding out how wonderful everyone is out there was the best surprise I had.

"A lot of bands suffer from a sophomore jinx."

HP: The inevitable question is: How has success changed Mark Slaughter?

MS: (laughing) The fact is that we've been so busy, we haven't had the chance to even think about success, let alone let it change us! I haven't even had time to go see a movie. We went straight from the road into the studio to make this

album, and we've been working on it day and night for the last four months. Where's the time to enjoy success? I'm certainly not complaining about that. I love being busy, but success to me at this point is just having a record label that's willing and able to put out our new album.

HP: What's your secret fantasy for 1992?

MS: For rock and roll, my fantasy would be that the bands that are playing the music they really believe in, whether it's Metallica, Skid Row or Nirvana, continue to do well. And that all the young bands coming along do the same. I want to see rock get stronger. Rock and roll has a heart—it's not product. As far as Slaughter is concerned, my fantasy is that people like this record. For me that's the most worthwhile fantasy.



Tim Kelly: On *Wild Life* his guitar styles run the gamut from Zeppelin to the Beatles.

WIRKUNG



IT PAPER

PHOTO: NEIL

BON JOVI

FIGHTIN' BACK

"The best songs come when Jon and I just combust."

Bon Jovi's heard the question too many times, anytime the bandmembers go anywhere, somewhere between the autographs and the snapshots someone asks, "When's the new album going to be out?"

"Back at Christmas time I ran into this girl and we started talking," recalls Bon Jovi. "I remember asking her, 'Darlin', what do you want for Christmas?' She kinda looked around a minute and said, 'Know what I really want? I want a Bon Jovi album.' Well, I kinda smiled and said to her, 'All you've got to do is go down to the record store, there are thousands of them there.' Then she smiled at me and said, 'Nah, you know what I mean. I want a new Bon Jovi album.'"

Well darlin', it's coming. While out on the West Coast doing some rock and roll globetrotting, we caught up with band guitarist Richie Sambora at the Omni Hotel in San Diego, California. He had made suite 906 his home for the day while contemplating the future of Bon Jovi, the band he's been part of for the last ten years.

BIR PARADER Richie, was the break that

you and Jon Bon Jovi had from each other helpful?

RSS Artistically, I played 20 songs for four years off of *Slippery When Wet* and *New Jersey*. I was really good at playing those 20 songs, I could play them in my sleep, but that wasn't making me happy. The road is physically and mentally grueling, and you get to the point where you're drinking just to get to sleep. You're lonely. A lot of my blues guitar comes out of my loneliness.

HP What were the circumstances that brought your solo album, *Stranger In This Town* and Jon Bon Jovi's *Blaze Of Glory* into being?

RSS I had so much I wanted to say, I needed to do this record. It was a dream of mine ever since I was a kid. Every artist wants to see if he can paint the picture by himself. People don't know me as an artist, they know me as the guitarist for Bon Jovi.

HP There was a period recently when the future of Bon Jovi was in question. What was going through your mind at that time?

RSS Last year was the turning

explore on my solo album. I wasn't going to settle. If it took a week more, so what. Jon's into a different end of it. He has so much more on his mind. He is the frontman, the communicator of a huge, tremendous thing.

HP While you were off on your solo foray, did you put together ideas for the next Bon Jovi album?

RSS I have ideas but the best stuff comes when Jon and I just combust.

HP How does your writing process work with Jon?

RSS There's no writing process. Sometimes there are titles, sometimes there are riffs, sometimes there's just an emotion. A lot of times we'll just sit and talk about how we feel and the music will just come out of there. That's the way I like to do it. Songwriting is a debate. All of the creative process is a debate, whether it's a debate within yourself or a debate with other people. I personally like all forms of it, whether it's a debate with two guys or just working with other musicians. Every aspect of writing is refreshing and different, you just have to leave your ego outside the door and go for your feelings.

HP What have you learned doing *Stranger In This Town* that you'll bring into Bon Jovi that will change the sound or the attitude of the band?

point in my life. Jon had said, "I'm not sure I want to be in the band anymore." I knew I had to establish myself as a solo artist. That way, if the band didn't continue—which was not my wish—I had established that I can make records, and I write and I sing and I play. I have valid music to share with the world.

HP When did Jon come back to you and say, "I want to do Bon Jovi again."

RSS When *Blaze Of Glory* finished.

HP Will Bon Jovi's recording schedule now become more like Def Leppard's where you're taking more time between albums?

RSS I have no idea. You can never put a time limit on creativity. The one thing that pissed me off about *New Jersey* was that the powers that be scheduled a tour before we finished the record. I said, "What the hell is this? After we sell 14 million albums, suddenly they're rushing our musical progress!" Jon and I are totally different people. I'm into taking the time to expand myself spiritually. The Zen of music is something I wanted a chance to

BY JODI SUMMERS

HP You work, you get better. The more you practice guitar—every minute I spend with my instrument—I get better at it. The more time I spend in the studio, the more I become acclimated, the more at ease. I'm a better songwriter, I'm a better singer, I'm a better everything. Two years have elapsed, I haven't stopped working on my craft and Jon hasn't either. When the five of us get together, it's magic. No matter what I do and how great my solo band is, it's just a different energy. Now, Bon Jovi will be better. I'm expecting us to produce the best Bon Jovi record ever.

HP Will you go back into the studio with Bruce Fairbairn producing?

RSS Bob Rock is looking really good right now because Bruce is producing Aerosmith. I asked Bob to do my record, but he was doing Metallica.

HP What great secrets can you reveal about Bon Jovi's new album?

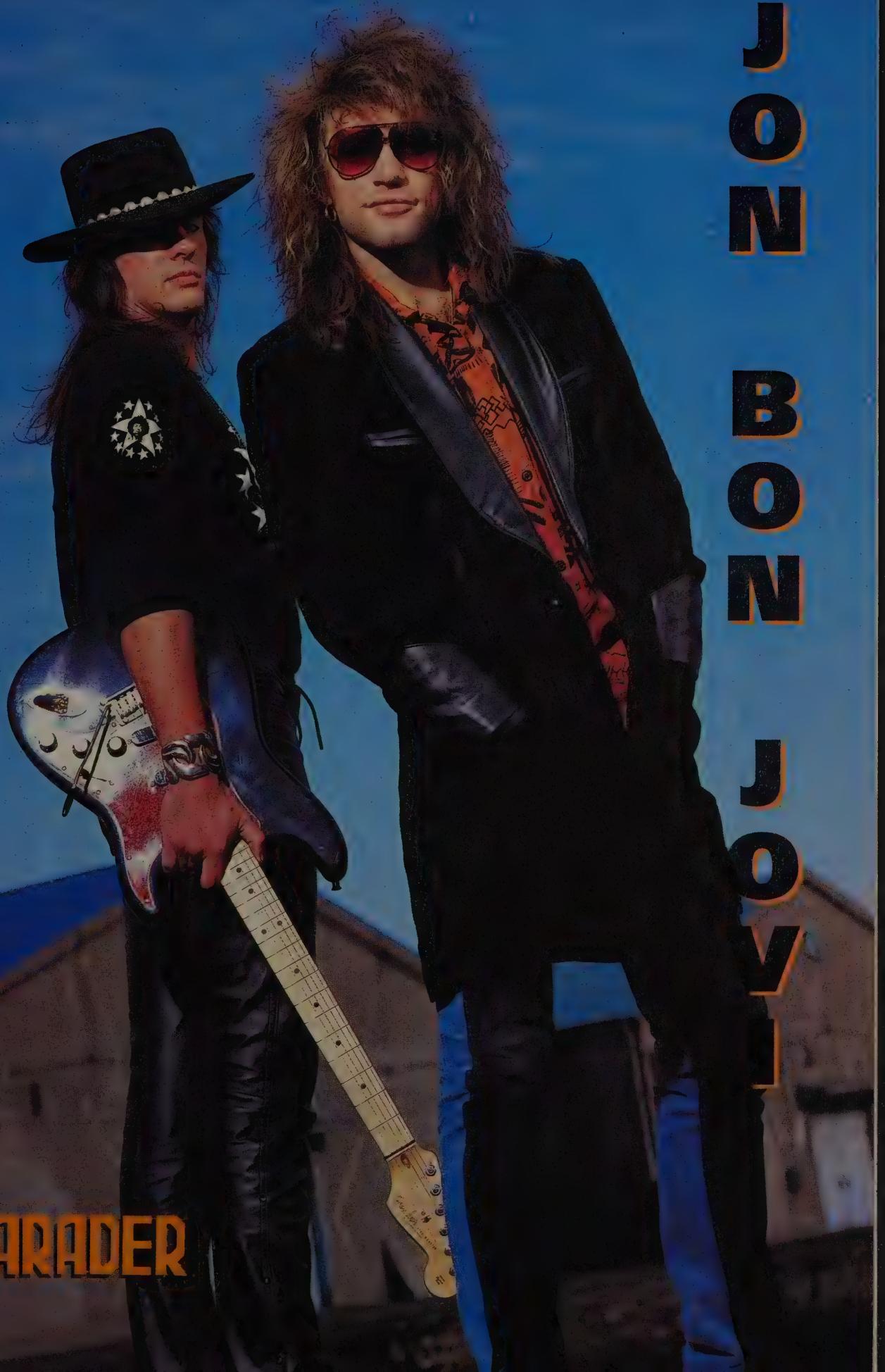
RSS What we'll do this time is break the mold of what Bon Jovi has begun.

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HIT PARADER



HIT PARADER: It seems anger is still the driving force behind Motley Crue?

NIKKI SIXX: It's pretty much the driving force in our lives! (laughs). We're the angriest band in rock, my manager calls us. We're like, 'The hell with that man, we'll do it anyway.' He says, 'You guys don't have anything to prove' and we go, 'Yeah we do, watch this!'

HP: I guess the PMRC isn't too thrilled with you.

NS: Who cares? They're boring. At least if they were intelligent they could come up with something interesting that might make you go, 'Hmmm, maybe they're right.' But all they do is talk nonsense. And I really don't want to PMRC-bash because it's useless giving them any space.

HP: It's just that I know you guys were really dragged through the ringer after *Shout At The Devil*. It seemed so crazy...

NS: (laughing) But we asked for it!

HP: Controversy appears to be your M.O.

NS: You know, it's really not. It just seems that controversy has followed us. What we do is not motivated to create a publicity stunt. It's motivated by true feelings. I can remember in '83 I said something to somebody in a local magazine and everybody was up in arms about it. Reagan was president, and they said, 'What was *Shout At The Devil* about?' I said it was anti-authority and had they ever thought about Ronald Wilson Reagan, how there's six letters in each of his names? '666' is 'The Number of The Beast.' In *The Bible* it says 'The Beast will be shot through the chest and not only will he survive but he will come back to health quicker than any man possible.'

HP: I never thought of that.

NS: It also says that the anti-Christ's voice will be heard like a lion throughout the nations. Now, I said that and all of a sudden it was like, 'That's it! He's just a devil worshipper!' He knows all this stuff about the occult! And I just said, 'Man, all I did was READ!' I was just making a point, but you see it caused controversy. And that's a real similar scenario to many of us.

HP: That's not occult; that's just you being Biblically literate.

NS: Yeah, there you go. You get in trouble for being intelligent around here. (puts on a newscaster voice) Rock and rollers are NOT supposed to be intelligent.

HP: Well, I don't know about that. The ones that succeed usually are SO intelligent that it can really haunt them in some ways.

NS: Yeah. Our demons are in our own head. It's scary. Creative people can be so self-destructive and so hypercritical and so

self-centered that it's like you need a psychiatrist with the band. The band should have a psychiatrist AND a drum tech! (laughs)

HP: Since you bring it up, about the demons and stuff, I was just reading a piece on Guns N' Roses...I know you guys hate them, but...

NS: We don't hate them.

HP: No?

NS: No, not at all. In fact I just had a message that said that Duff called and wants me to call him back. We're going to go shooting today. The trouble is between Vince and Axl, and I don't care. I think they're great.

HP: When you say 'shooting', do you mean you're going hunting?

NS: Shooting gunnery at a shooting range.

through hell together. I love it—everybody was at my house last night, all the guys, and we were having a meeting about shooting our next video. When the meeting was over, I had to kick them out, finally. No one would leave! We just hung out and talked and joked. Tommy's wife came over, since they live across the street, and it was like this massive party. This guy that works for me goes, 'I've never seen anything like that in my life.'

HP: Are your wives, Heather, Brandi and Sharise friends as well?

NS: Oh, yeah. It's great. And Emi as well, Mick's old lady. You know she was one of our background singers for two years, so she was with us for about four years. And they've been married for about a year.

HP: So they fell in love backstage?

NS: Yeah, and this is a great story because the band decided we wanted to do something different

visually as well as having some help vocally, so we hired two girls. We auditioned 25 or 30 girls and we picked these

two. And the first thing, we had this big meeting where we said, "Nobody touches the background singers. Got that? Nobody." Everyone's like "Ohhhh...okay." "And if anyone even looks at the background singers, if anyone comes on to the background singers, if anybody does ANYTHING to the background singers we are going to fire that person"—not the band, the girl.

HP: So, did Emi get fired?

NS: No, it's so funny. They're watching me, right. I'm watching Vince. Vince is watching Tommy. But nobody is watching Mick! Mick's so mellow, nobody figures Mick is doing anything. Meanwhile the whole time Mick and Emi were having a little affair on the side. The quiet guy in the band. And she's a real honest, sincere person—you'd never expect that of her, either. But they just loved each other and couldn't stay away. It was great. (laughs).

HP: So now Vince has a child.

NS: He has a daughter, Skylar.

HP: And Mick?

NS: Mick has like three kids, but they're from previous marriages. And then we all have this kid that we share responsibility for, and his name is Tommy. He's like our three year-old, our drummer.

HP: And he and Heather, I know, don't have any children.

NS: She doesn't need one with him. He's a terror!

Just after this interview with Nikki Sixx was conducted, Vince Neil and Motley parted ways. Vince's departure only provides touching irony into Nikki's telling words.

MOTLEY CRUE

STILL THE KINGS

Vince Neil leaves band! New singer sought!

BY PAMELA SHAW

(pause) Actually we're going to go shooting singers! Two bass players shooting two singers! (laughs)

HP: Anyway, what I was going to say was that I was reminded of them firing Steven Adler for having an addiction. I was wondering whether there was ever a threat of

"We're the angriest band in rock!"

you guys firing a member?

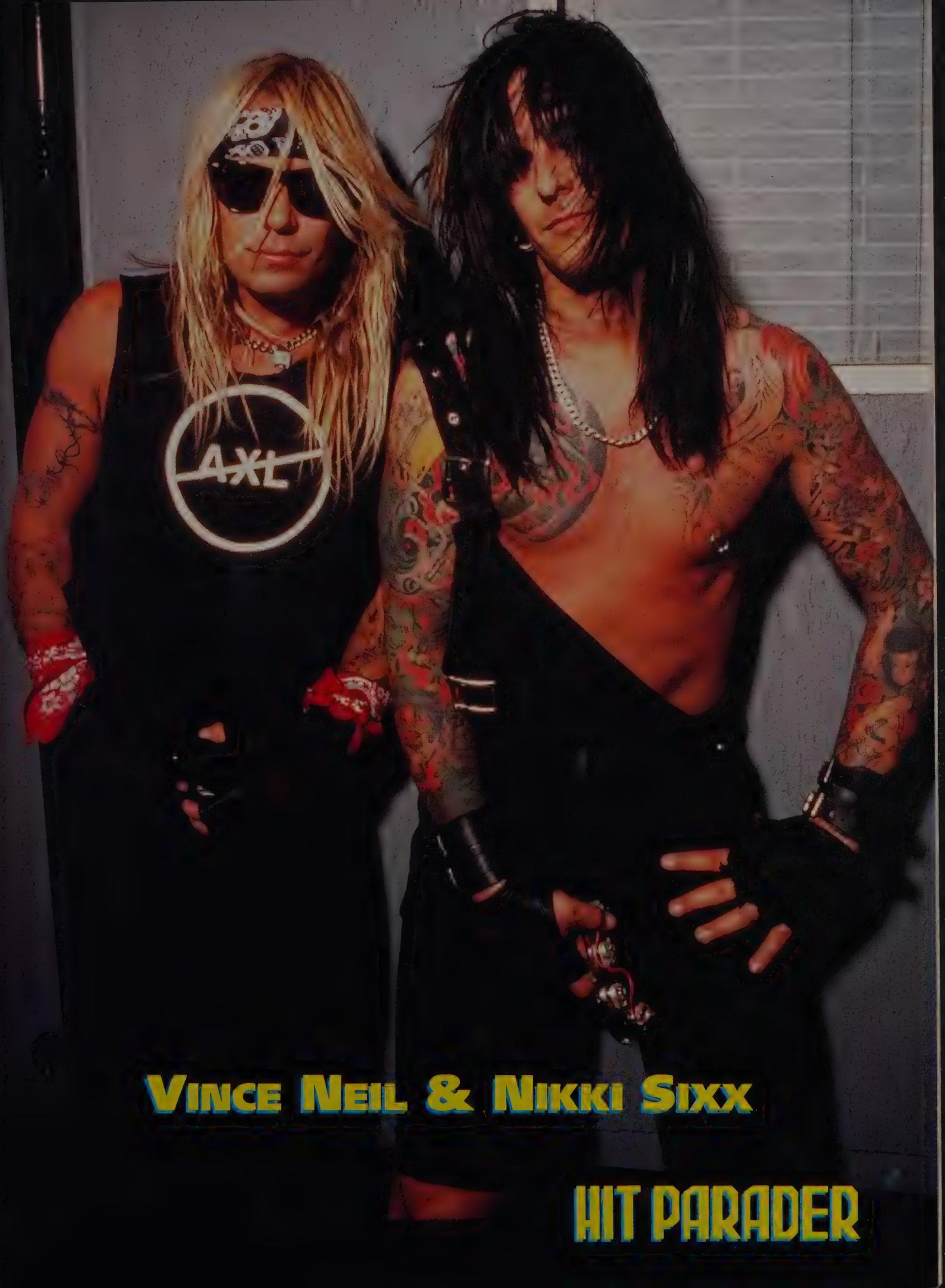
NS: We've had inter-breakdown, but we've never split up. We've always had this sort of belief, I think it's honorable to say if somebody in the band leaves we'll dissolve the band. If somebody in the band dies, we'll dissolve the band. If somebody's thrown out, we'll dissolve the band. So at that point, if you want to consider throwing somebody out, you're basically considering breaking up the band—that's the question. And it's never been worth it. It's worth it to fight for the band more than it is to turn and walk away from it.

HP: Is that based on friendship?

NS: It's based on total blood-brother love for one another. I could NOT turn to my left on stage and not see Tommy, Mick or Vince. I wouldn't do it. I don't care if somebody offered me 50 trillion billion dollars to do one show. I would not look over and not see Mick Mars, and see anybody else in his place. It's just not worth it to me.

HP: A lot of people in bands don't feel that way.

NS: I know, they don't. They really don't. But that's how we feel. We've been



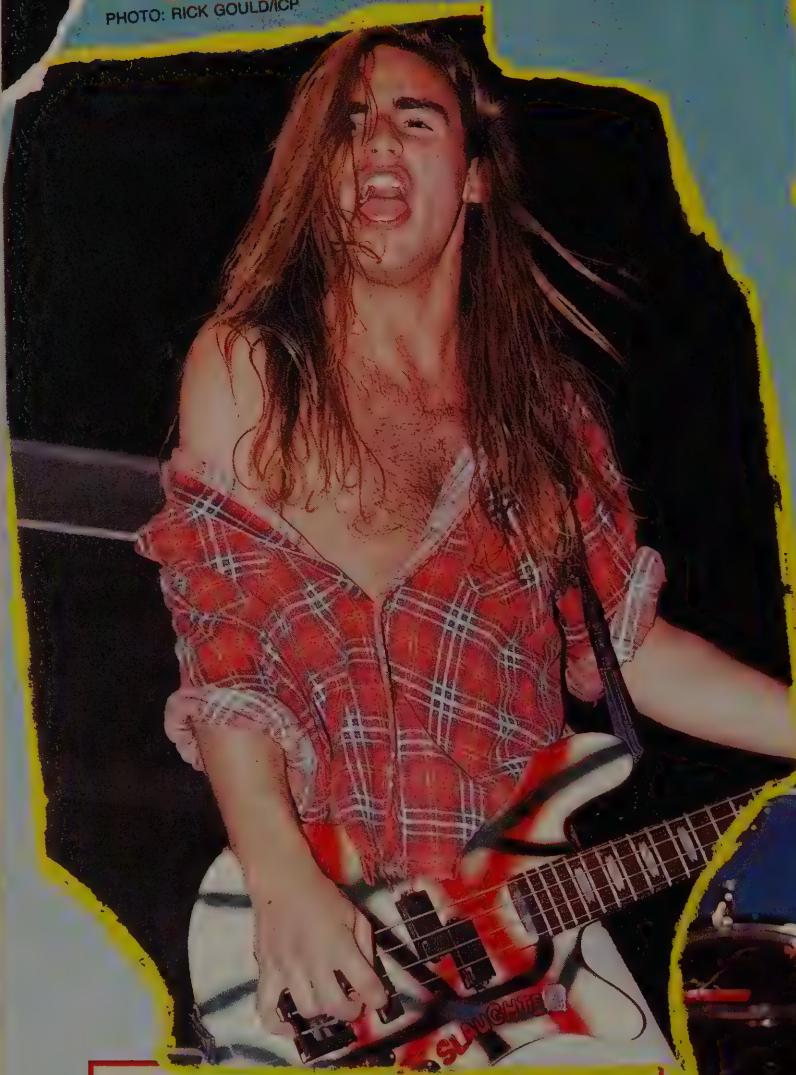
VINCE NEIL & Nikki Sixx

HIT PARADER

LIVE ON STAGE

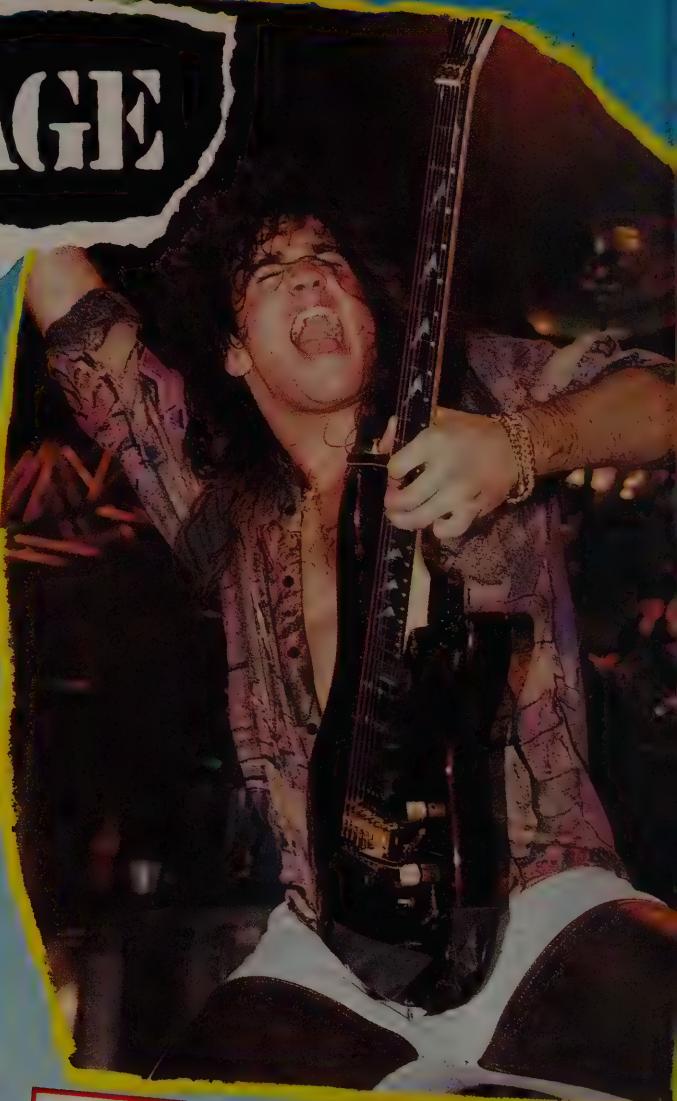
TRIXTER

PHOTO: RICK GOULD/ICP



Bassist P.J. Farley: "Hey, get me back
on stage!"

Drummer Mark Scott: Pounding out
Trixter's infectious back beat.



Guitarist Steve Brown: "There were
nights I just didn't want to get off
the stage."

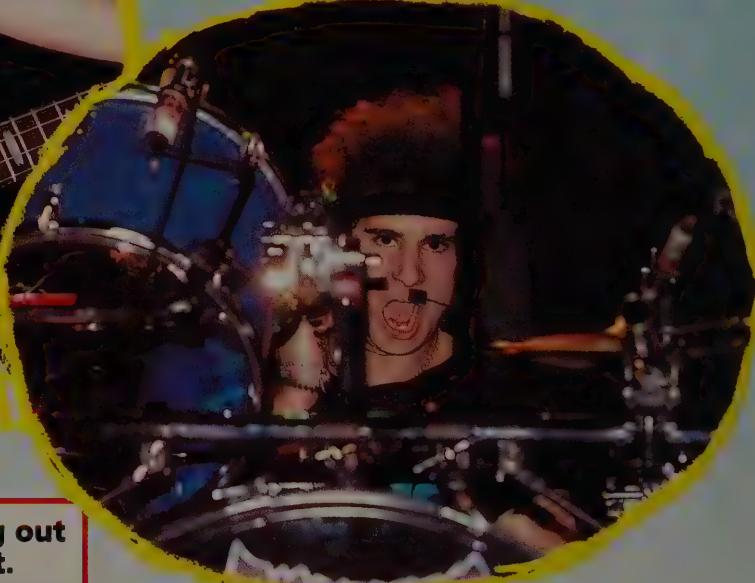


PHOTO: LARRY MARANO

PHOTO: JEFFREY MAYER



PETER LORAIN

TO RA TO RA THE TIME OF THEIR LIVES

"This time we wanted the whole band involved in the writing process."

Tora Tora burst upon the rock scene in 1990 with the release of their debut LP, *Surprise Attack*. This Memphis-based quartet captured the imaginations of the rock masses with their funky, hard rockin' sound that was distinctly different in sound and style from the cookie-cutter metal that was emerging from L.A. Vocalist Anthony Corder, guitarist Keith Douglas, bassist Patrick Francis and drummer John Patterson managed to blend their southern roots with classic metal riffs to develop a sound as fresh and exciting as tomorrow's news. Now these Memphis hit men are back in action with a new album, *Wild America*, that seems destined to solidify their reputation as budding superstars on the music scene. Recently we caught up with the ever-talkative Corder to learn what's happening in the world of Tora Tora.

Hit Parader: It's been a long time since we heard some new music from Tora Tora. Why the long wait?

Anthony Corder: Actually, we had the songs ready to go back in late summer. We were gonna release the album in September. But just when we were getting down to serious things like picking the cover art work, our record label said, 'Hey, maybe it would be a good idea to wait until April to release the record.' Their logic was that a lot of very big bands were releasing albums in September. If we waited we could have the field almost all to ourselves—and

that's just about the way it worked out.

HP: Was there any concern on your part that the strong fan base you built up last time may have eroded a bit by waiting so long?

AC: Hey, we were so surprised by the reaction our first album got that we really didn't know what to think—and we still

*"It was so hot in that club
that all the girls started tak-
ing their clothes off."*

don't. But taking the extra time allowed us to really grow up a lot. Being from Memphis we were a little wet behind the ears in a lot of ways, and we had the chance to just mature as songwriters and as a band. I think that's real apparent on the new record.

HP: In what ways?

AC: On the first album, Keith and I wrote just about everything. This time we wanted the whole band involved, and everyone wrote something on the record. It's given us a broader sound that's really a lot different than the songs on the last album. We just got into a groove on a lot of the songs we wrote—and we wrote 40 of 'em—that was almost like the Rolling Stones. I'm not saying we're the Rolling Stones, it's just that some of the music sounds like them, especially the ones with the horn sections.

HP: Tell us about the songs with the

horns.

AC: The most interesting one is probably *Dead Man's Hand* which is a song we co-wrote with Stan Lynch, who's in Tom Petty's band. We had the Memphis Horns, who are really a legendary group of musicians, come into the studio and work with us on that one, that was really a trip. To be kids from Memphis, and have the Memphis Horns work with us, in this city's most famous studio, Ardent, is really unbelievable!

HP: A lot of famous bands have worked at Ardent over the years, haven't they?

AC: Hell yeah; everyone from R.E.M. and George Thorogood to Lynyrd Skynyrd and the Allman Brothers. We've always had a good working relationship with the people at Ardent, and we go down there even to make our demo tapes. It's great to have a facility like that right in our home town.

HP: Tell us about some of the other new songs on the album.

AC: Man, I've got to tell you, there are so many songs that I love that it's really hard for me to think of only a couple to talk about. There's *City Of Kings*, which is kind

BY ANDY SECHER

of our sarcastic view of New York City. You approach that city from a distance, and it looks so beautiful, but as you get closer, it loses some of that beauty. Then there's *Nowhere To Go But Down*, which is another song we wrote with Stan Lynch. It's kind of a philosophical tune about being in this business. When you think you're on top, there's just no place to go but down.

HP: Has it been tough working around Memphis for the last four months and not playing live at all?

AC: It's been almost impossible for me to get everyone's attention only on the album. Being at home, everyone wants to get on stage and jam, but I've told 'em we're not gonna do that until this album is finished. Now that it's done, we're more than ready to get on stage anywhere and everywhere we can.

HP: Speaking of the road, tell us about some of the stranger things that happened to Tora Tora on your last tour.

AC: Well, one night that really stands out happened in Portland, Oregon. Outside it was freezing, but inside the club we were playin' they really had the heat up—it must have been 100 degrees! Everyone was just sweating their asses off, and the girls just started taking all their clothes off. By the end of the night everyone was just a sweating, naked mass of humanity. But they all had a good time, because Tora Tora rocked their asses off that night.

TO RA TO RA



HIT PARADE

JHeavy metal has always been a medium of youthful rebellion. Its strength has always been the ability of snotty-nosed young punks, usually fresh off the streets, to hit a responsive nerve within the teen-age masses they play for. Such was the case with Motley Crue, Metallica, Guns N' Roses and countless other platinum acts. But on the other hand, heavy metal has also

Ialways been a medium where superstars of one era are worshipped by the next. Certainly rockers like Ozzy Osbourne and Alice Cooper—each old enough to be the fathers of many of their fans—have proven that fact. In that light, let us consider the new supergroup put together by two of metal's most hallowed forces—former Led Zeppelin guitarist Jimmy Page and ex-Whitesnake frontman David Coverdale.

MIt is no secret that in these difficult economic times, even the best of metal's "new breed" have been forced to absorb the harsh blow of poor album sales and weak concert revenues. How then, can a pair of true legends, both of whom are coming off less-than-successful albums of their own, hope to regain the commercial heights they once enjoyed? The answer, as it always should be, is talent!

Y"I've always enjoyed working with wonderful musicians," Coverdale stated. "I've been very lucky in my career most of the time, and it appears as if that luck is holding out."

PThe roots of this seemingly strange alliance stretch back to the final days of Whitesnake, who after completing a moderately successful world tour in 1990, disbanded rather suddenly. Though Coverdale had maintained an ever-shifting roster of players throughout the band's 15 year career,

Athe termination of Whitesnake struck many as surprising, especially in light of the group having finally attained headlining status after years of struggle. Rumors filled the rock wire at that time indicating that pressure from Coverdale's then wife (actress Tawny Kitaen), who wanted to start a family, forced the singer's hand. Other stories indicated that the strapping Englishman had simply had enough of recording and touring and needed a break.

GWho should step into his life at that time but a

Ecertain Mr. James Patrick Page. Having forever ensured his place in the rock pantheon during his historic stint in Led Zeppelin, Page was still seeking new horizons when his path crossed Coverdale's. Page's 1989 solo album had been a disappointment on both an artistic and commercial level, and his previous band, The Firm, had also failed to light sales fires despite the presence of former Free and Bad Company vocalist Paul Rodgers. So what made these two veteran rockers think they could revitalize their careers by working together? Was it ego? Nah, it was a sincere belief that they could capture the magic of classic British hard rock that's been missing from the music scene since Zeppelin's demise.

LEGENDS

Superstars Join Forces



Jimmy Page: His inimitable riffs have been rock's backbone for more than 25 years.

PHOTO: RICK GOULD/ICP

& certain Mr. James Patrick Page. Having forever ensured his place in the rock pantheon during his historic stint in Led Zeppelin, Page was still seeking new horizons when his path crossed Coverdale's. Page's 1989 solo album had been a disappointment on both an artistic and commercial level, and his previous band, The Firm, had also failed to light sales fires despite the presence of former Free and Bad Company vocalist Paul Rodgers. So what made these two veteran rockers think they could revitalize their careers by working together? Was it ego? Nah, it was a sincere belief that they could capture the magic of classic British hard rock that's been missing from the music scene since Zeppelin's demise.

"I was so tired of all the Zeppelin reunion talk," Page said. "It was difficult to get away from it. On my last solo tour I played

UNITED

To Record New Album.

BY WINSTON CUMMINGS

quite a few of those songs, and had a good time of it. But I knew it was time to move on to something new—but perhaps in a similar direction."

Ironically, over the years Coverdale has developed a less-than-friendly press rivalry with Page's former frontman, Robert Plant. While Coverdale often sincerely referred to Plant as his "close friend" in interviews, the former Zeppelin vocalist made no bones about his dislike of Coverdale attempting to borrow too much of the Zeppelin mystique. How strange then, that who should Page turn to in his hour of need but Coverdale!

According to many insiders, Page and Plant had held many conversations over the years about re-forming Zeppelin. As the two saw such bands as The Rolling Stones and The Who do "reunion" tours to the tune of multi-million dollar pay-days, the lure became greater and greater—especially for Page. While Plant's solo career enjoyed solid, if unspectacular, sales, Page's needed a quick boost. For his part, Plant expressed concern over Page's health, noting the guitarist has been in less-than-robust shape since the end of Zeppelin. When push finally came to shove, and Page offered Plant a "now or never" ultimatum regarding Zeppelin, it became obvious that the guitarist would need to find new horizons when Plant steadfastly refused.

"Robert will always remain a friend," an enigmatic Page said. "His needs are what he understands."

Our story now shifts to the beautiful shores of Lake Tahoe in Nevada, where Coverdale and Page set up shop to write and record their new album. The pair have constructed a hard-edged, blues-tinged

album that wanders little from the musical terrain a fan might expect. Coverdale's powerful voice has taken on a husky maturity that makes it one of rock's most impressive vehicles, while Page's guitar work and production skills remain totally unique. The pair have even been making the social rounds, appearing at a Slaughter concert in Reno last year, and hanging out backstage

"I was shaking," Slaughter guitarist Tim Kelly recalled. "Jimmy Page is my idol, and to just be standing near him was the thrill of my life."

Now, of course, it will be up to the fans of the world to determine if this new union will be viewed as a "supergroup" or merely another effort by aging rockers to recapture their former glory. The bet in this corner is that one listen to the latest efforts of David Coverdale and Jimmy Page will be enough to convince even the most skeptical that these legends still have plenty of rockin' and rollin' left in 'em.



David Coverdale: Will he ever emerge from Robert Plant's giant shadow?

PHOTO: PETER CRONIN/PHOTOFEATURES

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PARTY PAGE

PHOTO: BOB LEAF



PHOTO: NICK CHARLES

**Jon and Mark share some industry secrets.
(Maybe they're talkin' about you!)**



PHOTO: GEORGE CHIN/A. VEREECKE

**The guys in
Trixter,
Danger
Danger and
Firehouse
set a
world's
record for
cramming
the most
musicians
in a single
photo.**

PHOTO: JEFFREY MAYER

**Talk about
a motley
crew! (left
to right):
Gene
Simmons,
Billy Idol,
Vince Neil,
Duff
McKagan
and
Tommy
Lee.**



BAS AT PLAY



FAITH

NO MORE

The months of production on the new Faith No More album—due out in mid 1992—have taken a lot out of each of the five members of the band. But while they are working hard, they're playing harder and expanding their personal visions.

Mike Patton, the band's unpredictable lead singer, has just returned from touring in Europe with John Zorn's Naked City (the hip New York underground ensemble featuring Zorn, known as one of the primary avant-garde composers of our time.) Mike has also released the *Mr. Bungle* album, the self-titled disc of the band he fronts with pals and fellow musicians from his native Eureka, California. FNM guitarist Jim Martin appears in *Bill &*

that sang in the Samoan churches. They sang the most beautiful songs I've ever heard, really indescribably beautiful. I vowed one day to go to Samoa to hear it for myself."

According to Billy, "Everything is tied into the church. The word 'Samoa' means 'Sacred Chicken.' They only have one TV station—and have limited exposure to outside influences. But it's incredible down there. There's very little crime. The jails don't have bars on the windows. You can go out and murder someone with a machete, and the laws are based on the Samoan honor system about using a machete on someone."

Having been so taken with songs of Samoa, Billy had tried on several occa-

KEEPIN' THE FAITH

We Travel Around The World With Bassist Billy Gould.

Ted's Bogus Journey (and plays on FNM's new song *The Perfect Crime*, as well as other musical cues included in the film's soundtrack). Drummer Mike Bordin has done some guest drumwork on the Primus album, *Sailing The Seas Of Cheese*. Keyboardist Roddy Bottum has been expanding his keyboard equipment set-up, creating the new computerized programs and samples used on the new FNM release. He, too, has contributed musically to other bands' projects, namely Field Trip's new album.

But perhaps the most interesting side project that Faith No More members have been involved in has been instigated by bassist Billy Gould, who, in addition to producing demos for unsigned "buzz" bands in California, such as Mexican thrashers Brujeria and the punk-edged White Trash Debutante, has taken up the task of video director and world music record producer.

Wearing the director and cameraman's hats, Billy is among the few rock musicians who produce, direct and perform in a music video. The completed piece is for the song *Surprise! You're Dead*, from the platinum-plus FNM album, *The Real Thing*. Compiling reels and reels of footage on his personal video camcorder of backstage antics, Bill captured horrific street scenes of various cities FNM visited on tour, and sundry pranks the band-members played on each other, as well as unsuspecting passersby. Shot in black

and white during the Faith No More world tour of 1990 and 1991, the video has been produced in two versions—one Billy calls "The X-rated version," which much to the chagrin of FNM's label, video executives, managers and fellow bandmembers, contains some rather lurid scenes and assorted taboo. The "PG" version will still contain some unusual images, but will be more acceptable to the general viewing public, should the video be taken to various national music video outlets. If this revised video is still deemed too racy for mass consumption, the original uncut version will be considered for release on a future Faith No More home video project, in conjunction with the new LP.

Meanwhile, Billy has just returned from venturing into the world of the Samoan tribes of Polynesia. On a two-week stint with Faith No More album co-producer, Matt Wallace, Billy traveled with suitcases stuffed with batteries ("The power system down there is really terrible," describes Billy) and blank cassette tapes, roaming from little township to township across Western Samoa, recording the music of the Samoan people—which, as it turns out, is very strictly based on Christian choral music.

"I have a friend of my family who's a Catholic missionary," he said, "and years ago—I think I was nine at the time—he had brought a group of natives from Samoa to see the Pope in Rome. He brought with him examples of the choirs

BY FRANK LANE

sions to purchase the music in stores across the globe, but with no luck. "When we toured in New Zealand last year, I tried going into record stores to find some of these songs on tape. I was shocked to find out they weren't sold anywhere, and not anywhere in the States either." With that, he decided to produce a Samoan world record on his own. "What I'm presenting is really only scratching the surface of what's down there. I had to cut a deal with the church of Samoa to do this record, because everything's controlled by them. I signed a contract where the Archdiocese of Samoa gets half the profits that come out of the sale of the record."

The next step is now to shop the record. "We've gotten some interest from Peter Gabriel and David Byrne, who both have their own world music labels," says Billy. "But it's gonna get out—even if I have to put it out myself. Matt and I are going to go back and tape more music. We would've done more this time, but we ran out of batteries."

Overall, the effort is a very diplomatic one, perhaps one that even Billy had no idea of the magnitude that it would take. "I'm very excited about getting their music out into the world. It'll make them even more proud of their culture. It's become a political thing as much as a musical thing, and I didn't realize that until I got there."

FAITH NO MORE



HIT PARADER

SHOOTING STARS

BY ROB ANDREWS

Bangalore Choir; an interesting moniker for a rock and roll band. Actually, the word "bangalore" is a synonym for torpedo, especially those utilized to explode buried land mines. When combined with the word "choir" you get the idea about the explosive musical attack presented by vocalist David Reece, guitarists Curt Mitchell and John Kirk, bassist Ian Mayo and drummer Jackie Ramos. On their debut LP, **On Target**, these boys show they've got the goods needed to carry them to the top.

The band formed in 1991 when Reece (who had briefly replaced Udo Dirkschneider in Accept during that band's final days) hooked up with guitar masters Mitchell and Kirk, both of whom had been part of a Reno-based unit called Razor Maid. It was an instant admiration society from day one.

"Both of these guys can make the skin stand up on the back of your neck," Reece said. "I had taken out ads looking for a lead guitarist after I left Accept, and believe it or not, I got over 2,000 tapes. But when I heard Curt I knew I had found the guy I was looking for. He's definitely the 'gunslinger' of the '90s."

Shortly thereafter, Bangalore Choir's main men met up with Mayo and Ramos, fresh from their stint with Hurricane Alice. Soon the quintet set about writing songs, three of which they featured during a showcase gig that landed them their record deal. Soon the band found themselves in the recording studio with noted producer Max Norman (of Ozzy Osbourne fame), laying down such tracks as *Good Die Young*, *Loaded Gun*, and the Jon Bon Jovi-penned *Doin' The Dance*. With **On Target**, this group



BANGALORE CHOIR

hopes to put its unusual name on the tongues of rock fans everywhere.

"The music we make is exciting," Reece said. "That's the best word for it. It's not the carbon copy rock sound. It's something new and different—but it has some classic elements in it as well."

Even when they were playing clubs in and around their home base of

Memphis, the members of Roxy Blue knew they were headed for the big time. Vocalist Todd Poole, guitarist Sid "Boogie" Fletcher, bassist Josh Weil and drummer Scotty T never skimped on their lights, their gear or their stage outfits. Even in the tiniest club, in their minds they were headlining Madison Square Garden.

"From the start we wanted to be an arena band," Weil said. "We were never a 'tip your waitress' group, even when we first started out."

Roxy Blue's "big time" attitude has now paid off with the band's debut LP now available. Their instantly accessible, yet hard hitting style seems tailor made for the demanding '90s, and their path to the top will certainly be made easier due to the team they have working with them. Signed by A&R master Tom Zutaut (whose previous discoveries include Guns N' Roses and Motley Crue), and produced by Mike Clink (who has enjoyed success with G N' R and Whitesnake) it seems as if these talented Tennessee rockers have everything going their way.

"Memphis bands are more people's bands; it's radio music," Fletcher said. "Part of every one of our songs you can sing and remember."

ROXY BLUE





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CELEBRITY RATE-A VIDEO

BY GAIL FLUG

The members of Mr. Big often say they are very open-minded when it comes to music. In fact they are known to travel with tapes of everybody from Tesla and Metallica to the Osmond Brothers and Whitney Houston. So when we cornered vocalist Eric Martin and guitarist for a round of Rate-A-Video we were sure to include a variety

Paul: Show the band!! Show the bass player! John, the bassist, is one of my best friends in the whole world.
Eric: The song reminds me big time of this band I used to be in called 415. It's that same lick.
Paul: It's also in *Wind Me Up*. And I stole it from the Peter Frampton song *Shine On*.

for the song much. I love the end where he walks out into this room. I like the way the camera comes in and out of the buildings.

Paul: There's only one LA Guns song I really like, *No Mercy*. The video is pretty cool. Next.

I Don't Believe In Love (Live)

Queensryche

Paul: My favorite song off *Operation: Mindcrime*. I have the whole video which this is taken from at home. Great, really cool.

Eric: It's a good live video. There's nothing you can really do with something like this.

Paul: (Singing along) This is great. The usual high standards of *Queensryche*.



Paul Gilbert, (left) and Eric Martin: They have an encyclopedic knowledge of rock and roll music.

of styles.

I Can't Dance Genesis

Paul: Well, I can relate to the title already. The music's really wild for Genesis, 'cause it's almost like a blues thing. I like the iguana.

Eric: I like the comedy in it. It reminds me of the Marx Brothers.

Paul: It's a little bit like the stuff in the Beatles movie *Help*. It reminds me of when they were in the snow making the snow angels and the beach scenes.

The Show Must Go On Queen

Eric: All right, Freddie! Only he can get away with that. Lots of pomp and circumstances.

Paul: This makes me feel like I wish bands did videos earlier 'cause most of my favorite Queen stuff is everthing up until *News Of The World* and *The Game*.

I Believe In Me The Scream

68 HIT PARADER

Eric: This is really different of what I expected from *The Scream*. I thought they would be more like *Racer X*.

Paul: I can't believe that they are not showing the band more. Why show their fingers?

Eric: I'm with Paul on that. That's a major complaint in our videos, too. The song is cool, though.

Louder Britney Fox

Paul: Oh no.

Eric: I'm glad they got a new singer 'cause I like their old singer better in *BlackEyed Susan*.

Paul: Well, they are grungier looking than before.

Eric: Complete turn around. What happened to the frills? I don't like it. Sorry. Maybe, I've seen too many directors' reels to appreciate it.

It's Over Now L.A. Guns

Eric: I like this video, but I don't care

Heart Of Soul The Cult

Paul: These guys are so raw.

Eric: I like it but there's too much going on. I don't want to say I'm stupid but there's too much information for me. I like it simple, like the song.

Everything About You Ugly Kid Joe

Eric: I love it. On the beach, long-haired dudes in bermuda shorts.

Paul: Totally cool. There's nothing like humorous angst. This is a song I can certainly relate to.

The Unforgiven Metallica

Paul: When I first got the *Metallica* album this was my favorite song.

Eric: I've seen this one before and I love it. I don't know enough about the lyrics so I can't put it together, but it's very depressing. It's beautifully done, like an old black and white movie. Like a Fellini movie. Every time I see it I find something new in it.

HOBBY SHOP

Each month we give you a special look behind the facade of metal's top stars by revealing their special interests. This issue we take Black Sabbath's brooding riff master Tony Iommi into The Hobby Shop.

BLACK SABBATH'S TONY IOMMI

BY ROB ANDREWS

Black Sabbath's Tony Iommi lets out a hearty laugh when asked about his hobbies. It's as if the tall, dark, mysterious guitarist is looking for hidden meanings behind our simple question. "What do you mean?" he asks innocently. "Do you want me to talk about all that 'black magic' stuff?"

Actually, it was far from our intention to probe the dark secrets that may lurk in Iommi's soul. After all, *Hobby Shop* usually deals with subjects as controversial as cars and girls—not the supposedly demonic spirits that have inspired Iommi's music with Sabbath for the last 20 years. But, hey, we're not chicken! If the man wants to talk about black magic, well, who are we to stop him?

"There's really not that much to discuss," an obviously bemused Iommi said. "I've never denied that I have a fascination with the occult, and that it has played a role in my life, but when people start getting into the questions of Satanism or things like that, then it's a totally different story. I've never professed to being a Satanist."

Of course, while Iommi perhaps has never stated his Satanic beliefs, there are those who have worked with him—ranging from Ozzy Osbourne to Ian Gillan—who have made rather pointed references to the, shall we say, unusual circumstances under which Black Sabbath often records. These include not beginning work until after midnight, using only candles for illumination, and often working in or around ancient European monuments noted for their

spiritual connections. Do such happenings make Iommi a preacher of the so-called "dark side"? Nah. But it does make one wonder exactly what's up with this self-professed Prince Of Darkness.

"Atmosphere is very important to what

Tony Iommi: "I've never denied that I have a fascination with the occult."

we try to accomplish in Black Sabbath," he said. "I don't think there is a great deal of mystery surrounding that. We have sung of many spiritual things in the past, but many of our subjects are merely unusual. I have never been that involved with the lyrics. Our vocalists or Geezer (long-time bassist Terry Butler) have often taken care of those. So any lyrical messages that have presented unusual subject matter really don't indicate any of my beliefs—or theirs either."

Today, Iommi is very excited about the dawning of a new day for Black Sabbath. After five years of less than stellar success, when the legendary unit struggled on a series of smaller labels looking for a path back to the big time, it seems as if Sabbath is back stronger than ever. Returning to the fold after a lengthy absence is leather lunged vocalist Ronnie James Dio, who after a successful solo career has decided to once again attempt to forge a harmonious working relationship with Iommi. It's no secret that the pair had their problems during

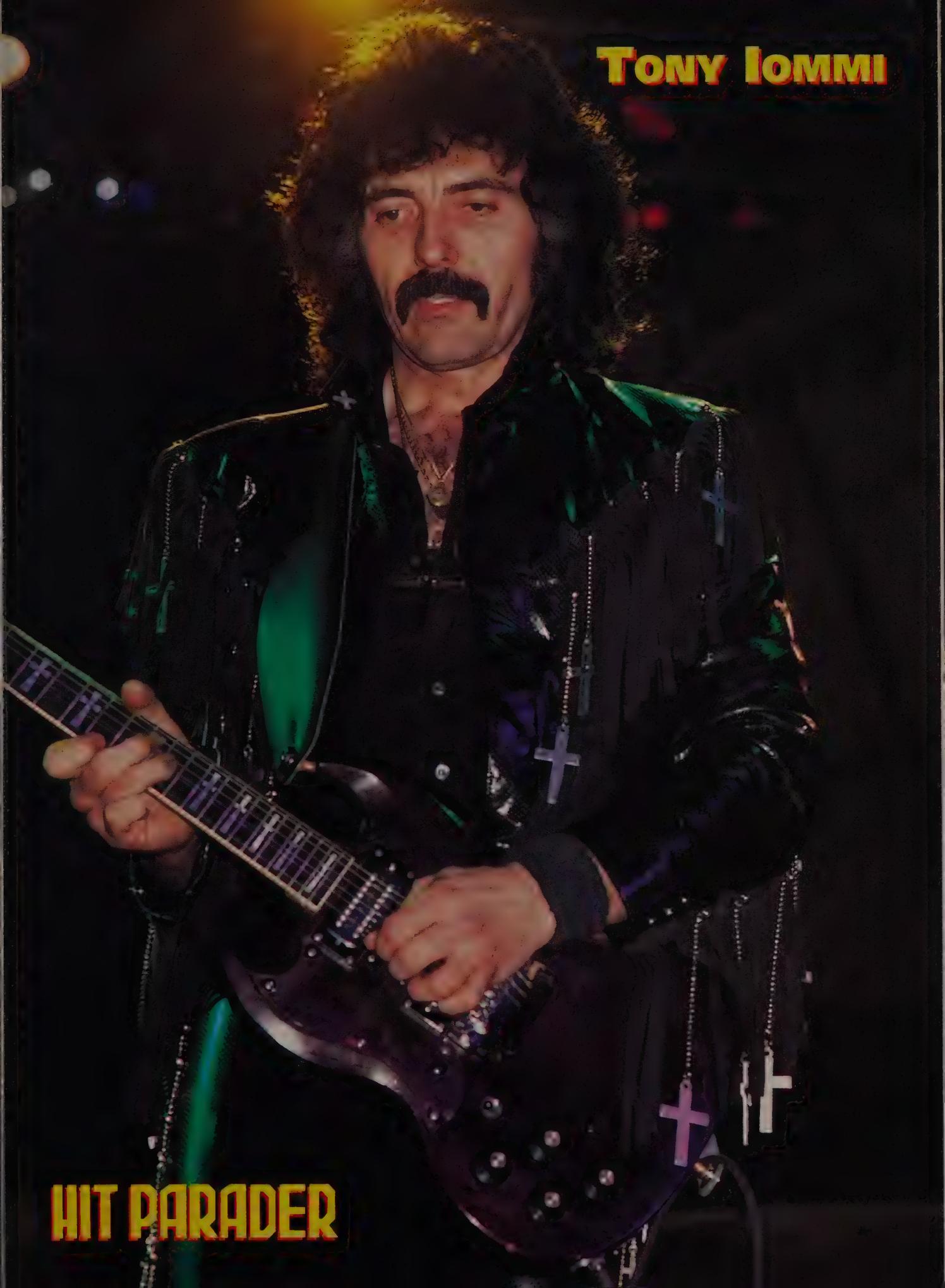
Dio's first stint in Sabbath a decade ago. But it's also no secret that the pairing helped create some of the most powerful music of the Sab's lengthy career. Iommi can only hope that Sabbath's new music will match the dark, forbidding feel attained on such classics as *Heaven And Hell* and *Mob Rules*.

"Having Ronnie back in the band has opened up a number of creative doors for us," Iommi said. "There's no question that he's a brilliant singer, and a gifted lyricist as well. I told him, however, that there were to be no lyrics about rainbows and wishing wells this time around. Those subjects have been done to death. I don't deny that Ronnie and I had our problems in the past, but those do seem to be taken care of. We sat down when we first got back together and discussed everything quite honestly. Once we did that we realized how petty the problems really were."

Those familiar with the Sabbath story must still be in shock over Dio rejoining a man he called every dirty name in the book at the time of their parting. No one familiar with Iommi, however, will deny that the man does possess considerable charm. Hell, he even managed to talk Ozzy Osbourne into a one-day Sabbath reunion a few years ago for Live Aid, shortly after Ozzy had stated he'd never even speak to Iommi again! So while it was certainly surprising that Dio agreed to rejoin the Sabbath fold, it must be stated that this is a band that's built its career on surprises since Day One.

"We do like to keep people guessing," Iommi said. "That's why I would never openly discuss my religious beliefs or my feelings about black magic. I like keeping the intrigue. As far as Ronnie is concerned, I think I was as surprised as anyone when things actually began to work out. I was really the last one to know. Geezer had run into Ronnie last year in L.A., and they had hit it off again right away. Geezer kind of brought up the subject of Ronnie rejoining Sabbath with me a few months after that. All I'd say was that I'd give it a try."

"I must admit that when we first got together to just see how we'd react, there was a great deal of tension," he added. "But that quickly passed. We've all grown up over the years, though both Ronnie and I are used to having things our own way. In fact, over the last few years I think we've each become even more headstrong, if that's possible. But instead of arguing, we've learned to discuss, and maybe even to compromise. I think the key is that we all want this to work. We know that a lot of people are very excited about having this lineup back together again. We have our old label behind us in America, and the fans just seem to be ready for anything. All I can say is that we have no intention of letting them down."



TONY IOMMI

HIT PARADER

INDIE REVIEWS

BY DANIELLE DOWLING

Gruntruck Inside Yours

Smells like Seattle spirit? Gruntruck's debut release *Inside Yours* reeks of the Seattle scene. Angst is poured heavily over the chords which are diced up into nice sized chunks and served up a la Black Sabbath. The rhythm plods along like a constipated penguin. This would have been all well and good about a year ago, but now that the Seattle scene has exploded, bringing its ballistic dirge to the masses, *Inside Yours* comes across as redundant. Songs like *Not a Lot To Save* and *Eyes of Stone* have the listener playing guessing games as to which Seattle band has played that riff before. This is unfortunate for two reasons; first, the album was originally released two years ago on the tiny eMpTy label, only to be re-released now by Roadrunner. Second, Ben McMillan, one of the original engineers of the Seattle scene, is involved in this project as the group's vocalist and guitarist. There are a few bright spots on the album. The title track contains some cool retro-reverb, and *Move in Silence* swells with chunky riffs that furiously blend and writhe about like a pig in swill heaven. Rating: ***

Tiamat, The Astral Sleep

In every town, city and country, you can always find a small gang of kids that watch too many horror movies. Sweden's Tiamat exemplify this rule. With *The Astral Sleep*, the quartet designs a symphony of gloom and terror that could bring joy to hardcore horror-flick/death-metal addicts. In King Diamond/Mercyful Fate style, the album begins with the foreboding keyboard intro of *Neo Aeon*, a song which could engender memories of slasher films past that featured a misguided little boy named Timmy out for revenge after a group of bullies killed his dog. Rather than deliver real nasty death/horror metal cheese, with the exception of the song *The Southernmost Voyage*, which is too melodramatic for its own good, Tiamat mix together some interesting elements—such

as the intriguing middle-eastern melody on the bridge in *Ancient Entity* and the classic, hooky riffs combined with the tight grindcore rhythm of *I Am the King*. Not devoid of flaws, *The Astral Sleep* does have some very dull points. All-too-familiar death metal riffs overcome the rest of the album to the point where their innovative efforts and excellent rapid-fire rhythm seem inconsequential.

Rating: ***

Dwarves, Thank Heaven for Little Girls

There was a time when the Dwarves could make the king obscenity, G.G. Allin, rub broken bits of glass into his groin just a little harder. To hell with the Mentos; their feeble attempts at indecency pale in comparison with the Dwarves' classics such as a *Insect Whore*. But it seems as if time has eroded their potency. First off, the cover of *Thank Heaven for Little Girls*, which features an innocent little girl with a skull-and-crossbones tattoo inconspicuously placed on her arm, is not nearly as brilliant as the cover for their previous release, in which a naked dwarf holding a

describe Into Another's self-titled debut. They tend to get bogged down in the past at certain points where the riffs are a little too reminiscent of other progressive and classic metal acts. Overdramaticism nearly kills the track *Underlord*. But when they head into the future at full warp speed, it's nothing short of brilliant. *Apalindrome*, which mixes Spanish and middle-eastern melodies with an intriguing syncopated rhythm, is the best example. Perhaps the most innovative member of the group is vocalist Richie Birkenhead who exhibits a resounding use of falsetto in *Splinters*. He tends to get a bit too nasal from time to time, but his nasal whine is similar to that of Ozzy Osbourne. Into Another show great promise with this release. If they could just look straight into the future, as they do on *Robot Whales*, rather than admire the past, which only works for them on the beautiful acoustic ditty *For Lack of a Better World*, they could tap an unexplored tundra and lead the way to new innovations, which good musicians should always do. Rating: ****

Tiamat: Gloom masters from Sweden.



rabbit and two naked women are seen covered in blood. Also, their trademark minute-long barrages have disappeared, replaced by two- or three-minute-long songs; whereas a collection of II Dwarves' tunes would constitute a 13-minute-long album, the latest collection of II is 17 minutes long. Even the song *Three Seconds*, which most Dwarves' fans would expect to live up to its title, is a minute and three seconds. This petty quibbling aside, the quirky, redneck quaintness of *Blood Brothers Revenge*, the cocaine-induced velocity of *F*** 'em All* and *Speed Demon*, and the scumbag philosophy of *Lucky Tonight* ("Hope I cough up blood tonight") make *Thank Heaven for Little Girls* the best 17 minutes of music one could purchase for 12 bucks.

Rating: ***

Into Another, Into Another

Take the art-rock musings of Styx, mix in the straight-forward urgency of Judas Priest, add a little shake of classic guitar and jazz styles, pour in the emotional power of Led Zeppelin, and then add the cast of Buck Rodgers and the 24th-and-a-half century. That is the best way to

Outface, Outface

Mixing melodic intrigue of ska and reggae with the unbridled power of metal and hardcore is nothing new; it has been done by Bad Brains, the Mighty, Mighty Bosstones, 24-7 Spyz, and many other bands. Outface, a quartet from Cleveland, Ohio, show promise on their self-titled demo to giving this mixture a fresh face. When the group tries to do straight-forward thrash, it tends to fail because it's too similar to past achievements of other groups. *Ink Blot*, an emotional roller coaster ride, lead by the musings of Charlie Bucket's guitar and *Not Cut Out*, an urgent and tight compositions are the only exceptions. Part of the reason that their thrash adventures fail to gel is due to the baritone vocals of Simon Verde. His voice doesn't weld properly with the melody, but when they start mixing in ska, the exact opposite is true. Verde, as well as the rest of the group, is at his best on *Petals*. If the group can anchor Verde's vocals down to the melody more often, Outface could soar straight to the top of the ska/funk/jazz/progressive metal heap. Rating: ***

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THE STORY BEHIND THE SONG AEROSMITH'S "BIG TEN-INCH RECORD"

There's a few differences between the Aerosmith of the 1970's and the more mature band of today. These Boston-based rockers are drug free, happily married and rocking better than ever. While they have developed into the quintessential American band revered by the likes of Motley Crue and Guns N' Roses—there was a time that Aerosmith gladly paid tribute to the rock and roll roots of their favorite bands. Such was the case of *Train Kept A Rollin'*, written and recorded by The Yardbirds and also true for *Big Ten-Inch Record* originally performed by Bull Moose Jackson with Tiny Bradshaw's Orchestra.

This sexy, double-entendred laden song confounded radio programmers with its supposedly suggestive lyrics. Yet fans, who listened to the Aerosmith version on their 1975 *Toys In The Attic* album, besieged d.j.s with so many requests that it became an underground hit and favorite at Aerosmith shows. The version on *Pandora's Box* was recorded live at the 1978 Texxas Jam.



TAMA

BIG TEN-INCH RECORD

FRED WEISMANTEL

As recorded by AEROSMITH

Got me the strangest woman.
Believe me this chick's no cinch.
But I really get her goin'
when I take out my big ten inch.

Record of the band that plays the blues,
the band that plays the blues.
She just loves my big ten inch record of her favorite blues.

Last night I tried to tease her,
I gave her a little pinch.
But she said "now stop that jivin'
and get out that big ten inch!"

I cover her with kisses

when we're in a lover's clinch
and when she gets all excited,
she begs for my big ten inch.

My gal don't go for smokin'
and liquor just makes her flinch.
Seems she just goes for nothin'
'cept my big ten inch.

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MAMA, I'M COMING HOME

OZZY OSBOURNE
ZAKK WYLDE
LEMMY KILMINSTER

As recorded by OZZY OSBOURNE

Times have changed and times are strange.

Here I come, but I ain't the same.

Mama, I'm coming home.

Times gone by seem to be.

You could have been a better friend to me.

Mama, I'm coming home.

Took me in and you drove me out.
Yeah, you had me hypnotized.
Lost and found and turned around by the fire in your eyes.

You made me cry, told me lies.
But, I can't stand to say goodbye.
Mama, I'm coming home.
I could be right, I could be wrong.
Hurts so bad, it's been so long.
Mama, I'm coming home.

Selfish love, yeah we're both alone.
The ride before a fall.

But I'm gonna take this heart of stone.

I just got to have it all.

I've seen your face a hundred times.

Everyday we've been apart.

I don't care about the sunshine, yeah.

'Cause Mama, Mama, I'm coming home,
I'm coming home.

You took me in and you drove me out.

Yeah, you had me hypnotized.

Lost and found and turned around by the fire in your eyes.

I've seen your face a thousand times,
everyday we've been apart.
I don't care about the sunshine, yeah.

'Cause Mama, Mama, I'm coming home,
I'm coming home.
I'm coming home.
I'm coming home.

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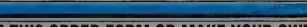
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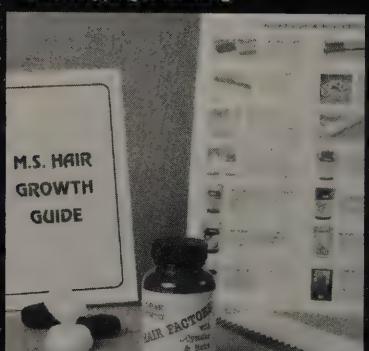
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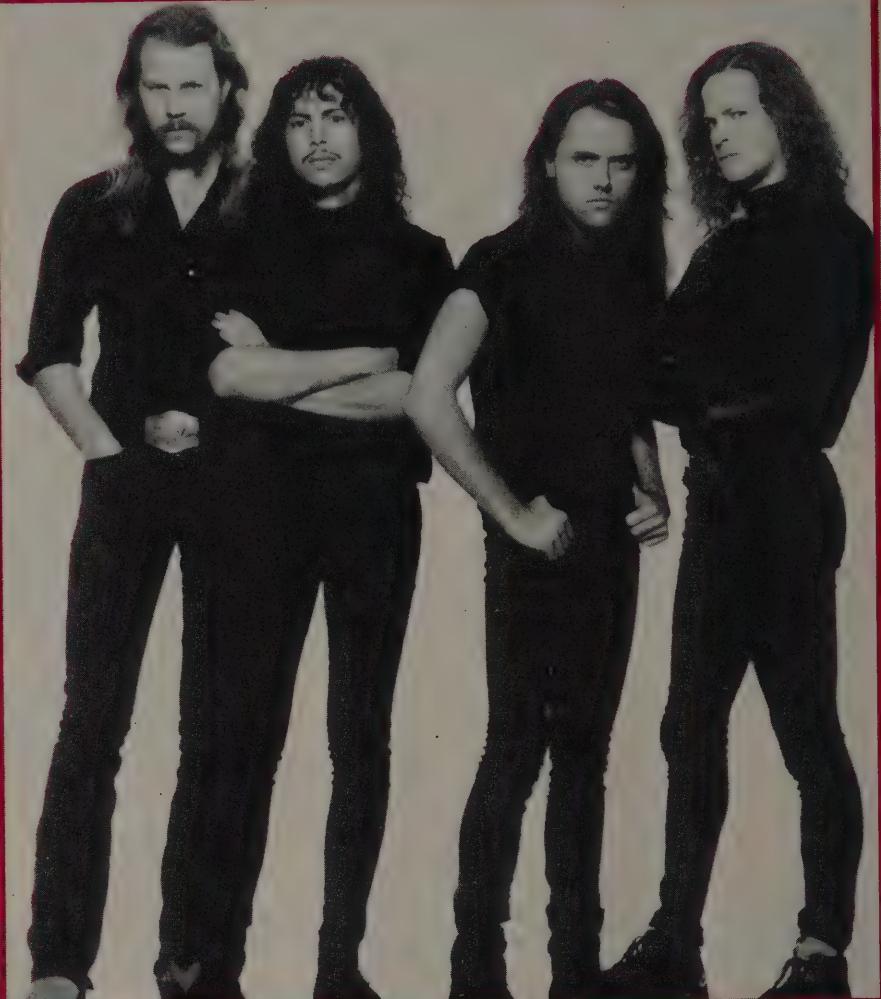
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THROUGH THE NEVER

**JAMES HETFIELD
LARS ULRICH
KIRK HAMMETT**

As recorded by METALLICA

All that is, was and will be.
Universe, much too big to see.
Time and space never ending.
Disturbing thoughts, questions pending.
Limitation of human understanding.
Too quick to criticize.
Obligation to survive,
We hunger to be alive,
Yeah.
(Twisting, turning through the never.)
All that is, ever, ever was will be
ever twisting, turning through the never.

On through the never, me must go
on through the never, out to the
edge of forever. We must go on
through the never.
Then never comes.

Twisting, turning through the never.
All that is, ever, ever was will be
ever twisting, turning.
Who we are, ask forever. Twisting,
turning through the never.
Never!

In the dark, see past our eyes.
Pursuit of truth, no matter where it lies.
Gazing up to the breeze of the heavens.
On a quest, meaning, reason.
Come to be, how it began.
All alone in the family of the sun.
Curiosity teasing everyone.
On our home, third stone from the sun. Yeah.
Twisting, turning through the never.

All that is, ever, ever, ever was will be
ever twisting, turning.
Who we are, ask forever. Twisting,
turning through the never.
Never!

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HOME SWEET HOME

NIKKI SIXX
VINCE NEIL
TOMMY LEE

As recorded by MOTLEY CRUE

You know I'm a dreamer,
but my heart's of gold.
I had to run away high
so I wouldn't come home low.

Just when things went right,
it doesn't mean they were always
wrong.
Just take this song and you'll never
feel
left all alone.

Take me to your heart.
Feel me in your bones.
Just one more night
and I'm comin' off this
long and winding road.

I'm on my way.
Well, I'm on my way.
Home sweet home.

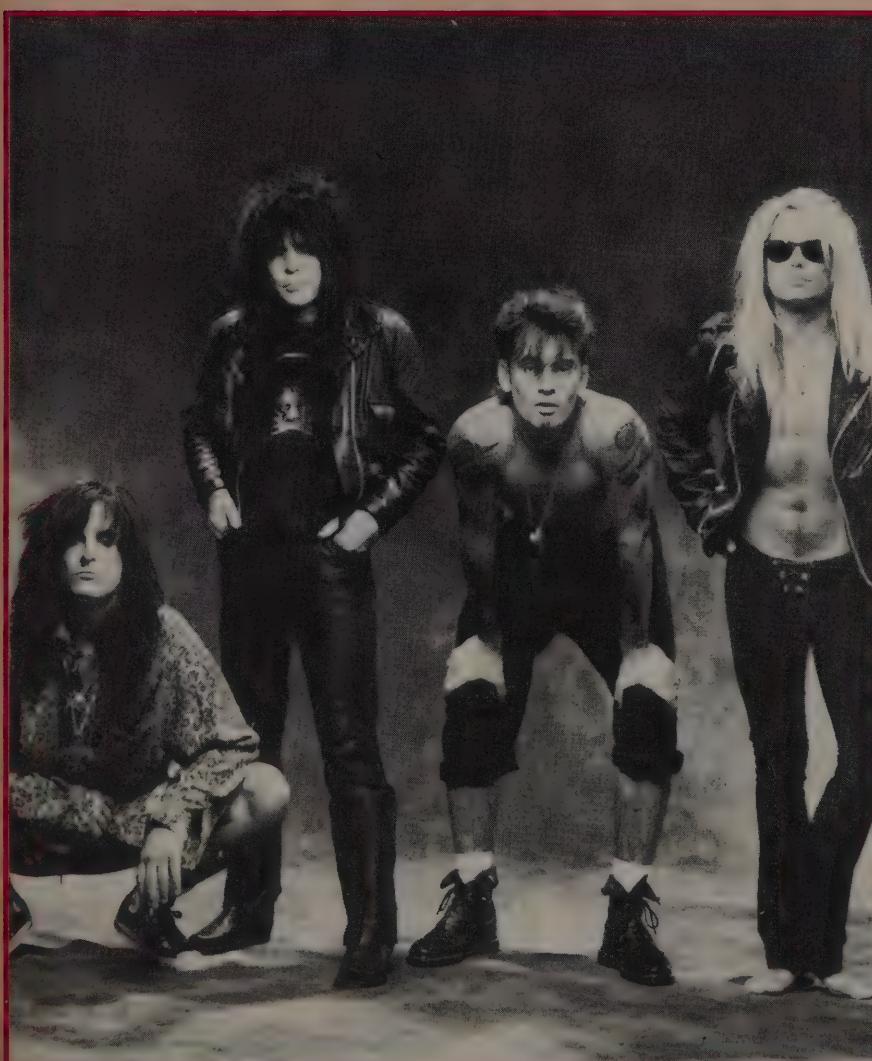
Tonight, tonight
I'm on my way.
I'm on my way.
Home sweet home.

You know that I seem
to make romantic dreams
up in lights, fallin' off
the silver screen.

My heart's like an open book
for the whole world to read.
Sometimes nothing keeps me
together
at the seems.

I'm on my way.
Well, I'm on my way.
Home sweet home.
Tonight, tonight
I'm on my way.
Just set me free.
Home sweet home.

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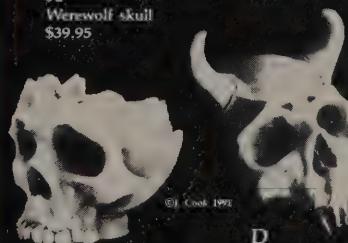
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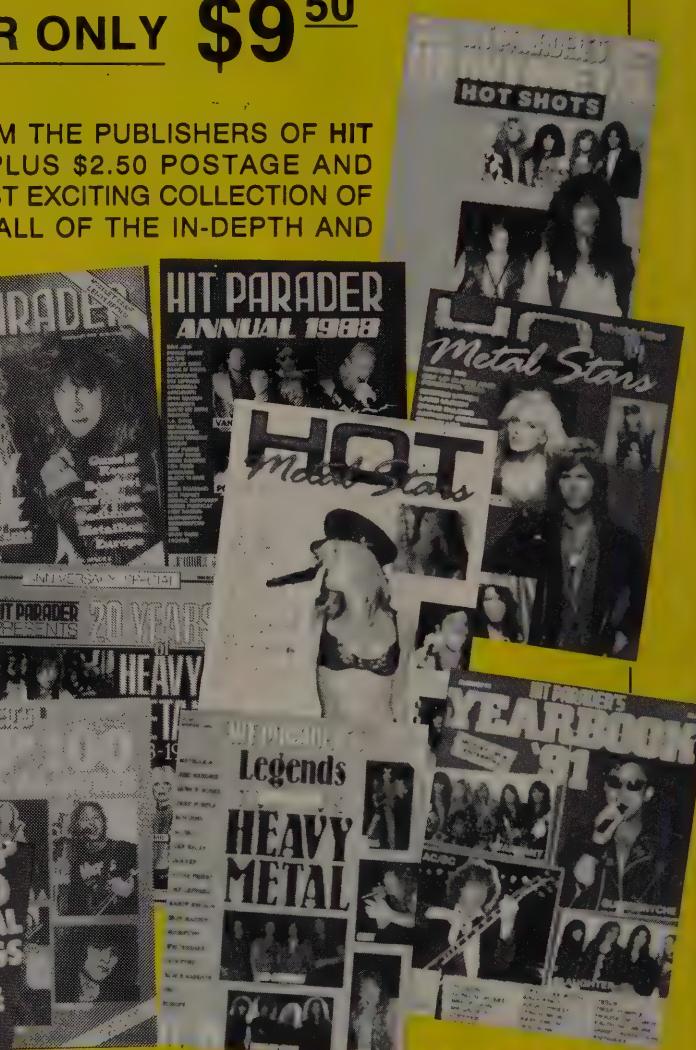
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REVOLUTION CALLING

GEOFF TATE
MICHAEL WILTON

As recorded by QUEENSRYCHE

For a price I'd price I'd do about anything

except pull the trigger.

For that I'd need a pretty good cause.

Then I heard of Dr. X,

the man with the cure.

Just watch the television.

Yeah, you'll see there's something going on.

*Got no love for politicians or the crazy scene in D.C.
It's just a power mad town.
But the time is ripe for changes.
There's a growing feeling that taking a chance on a new kind of vision is due.*

*I used to trust the media to tell me the truth, tell us the truth.
But now I've seen the payoffs everywhere I look.
Who do you trust when everyone's a crook?*

*Revolution calling!
Revolution calling!
Revolution calling you!
Revolution, calling!
Revolution calling!
Gotta make a change,
gotta push, gotta push it on through!*

*I'm tired of all this bulls**t they keep selling me on T.V.
about the Communist plan and all the shady preachers begging for my cash.*

Swiss bank accounts while giving their secretaries the slam.

They're all in Penthouse now or Playboy Magazine, million dollar stories to tell.

I guess Warhol wasn't wrong—fame fifteen minutes long.

Everyone's using everybody, making the sale.

*I used to think that only America's way, way was right.
But now the Holy Dollar rules everybody's lives.
Gotta make a million; doesn't matter who dies.*

*Revolution calling!
Revolution calling!
Revolution calling you!
Revolution calling!
Revolution calling!
Gotta make a change.
Gotta push, gotta push it on through.*

*I used to trust the media to tell me the truth, tell us the truth.
But now I've seen the payoffs everywhere I look.
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*Revolution calling!
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Revolution calling!
Gotta make a change,
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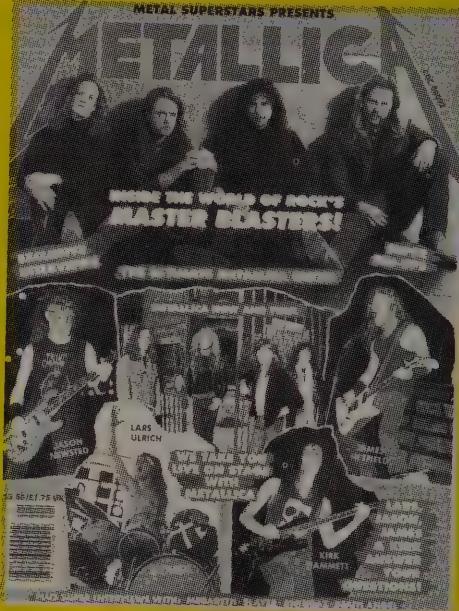
Metallica—mania

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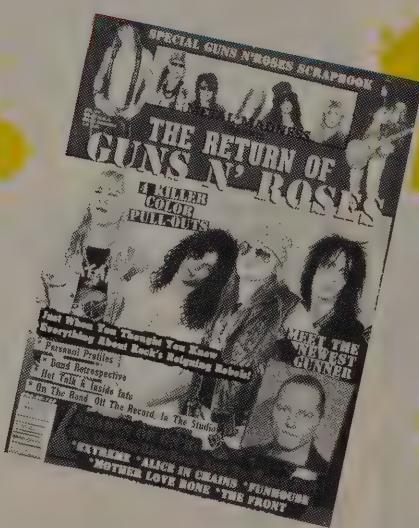
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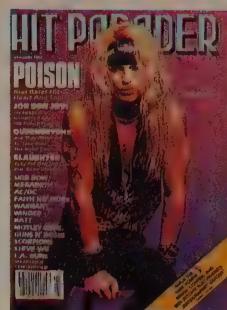
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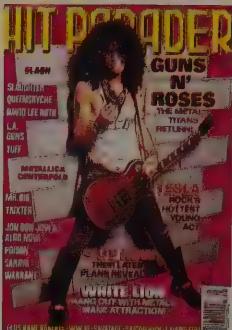
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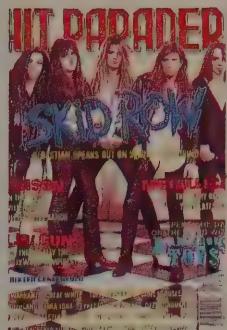
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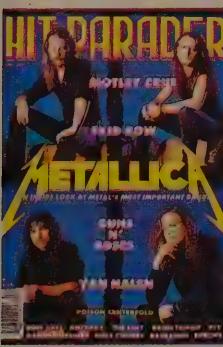
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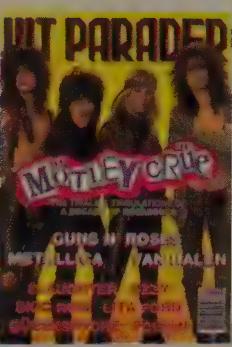
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★ BEHIND THE SCREENS... with Pauly Shore ★

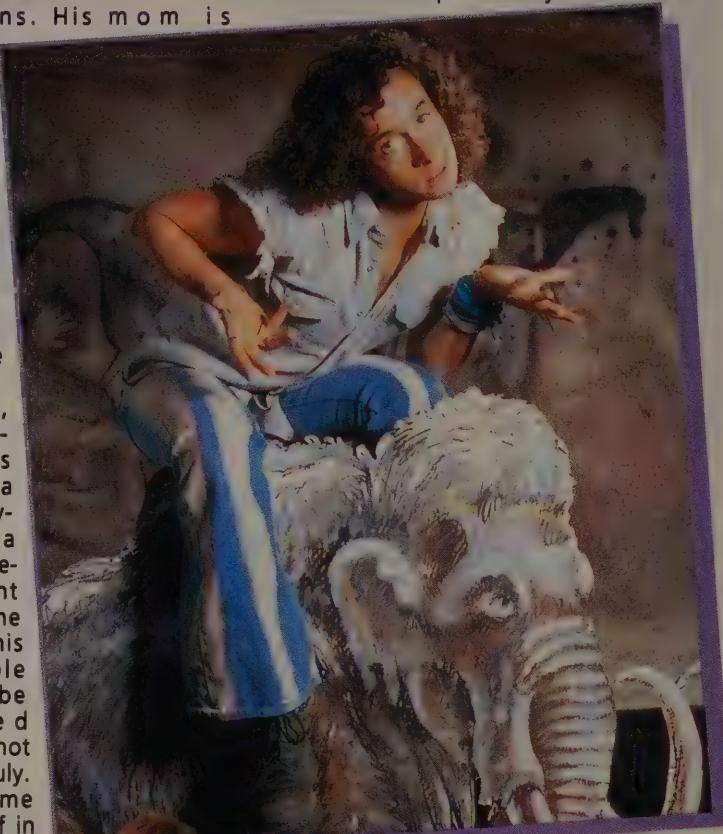
Next month, a totally cool new movie will hit the big screen, starring none other than stand-up comedian/MTV vid jock, Pauly Shore. We caught up with Pauly who was chillin' in his hotel in South Carolina to get an inside look at his feature film role in *Encino Man*. "Well, I've got third billing" he admits with an air of disappointment. "But that's O.K. 'cause if the movie flops, it's not my fault." Sean Astin's (*Toy Soldiers*, *Memphis Belle*) name will lead the list of credits. "I play his friend," explains Pauly. "Basically, the story's about these two losers in Encino. Sean's like, really stressed out that he's gonna go down as a loser, and I'm happy to be loser. We find a caveman in his backyard." A caveman? "Yeah, a prehistoric caveman. We clean him up and then we take him to school and the caveman makes us cool."

Stoney Brown is the name of Pauly's character, who's attitude and lines were created by Pauly himself. "I wear bell-bottoms and drive around on scooter in the Valley. I live with my mom in a sweaty Encino apartment and she never comes out of her room,"

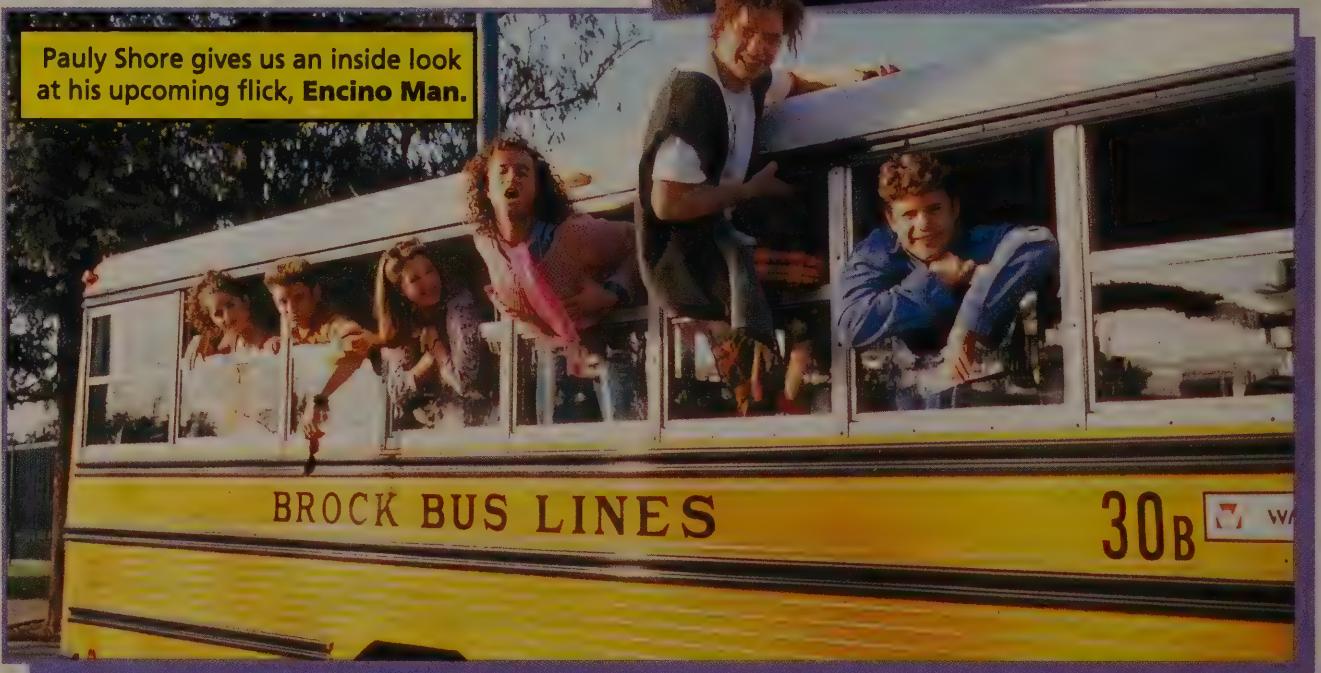
he explains. His mom is played by his real-life mom Mitzi, but you won't get a chance to see her. "You just hear her voice — 'Stoney is that you? Did you bring the groceries?'" Originally, Pauly's character was designed as a normal, everyday kid — a role he definitely didn't want to play. So, he re-wrote it his way. "People are gonna be surprised because it's not all *Totally Pauly*. There's some dramatic stuff in

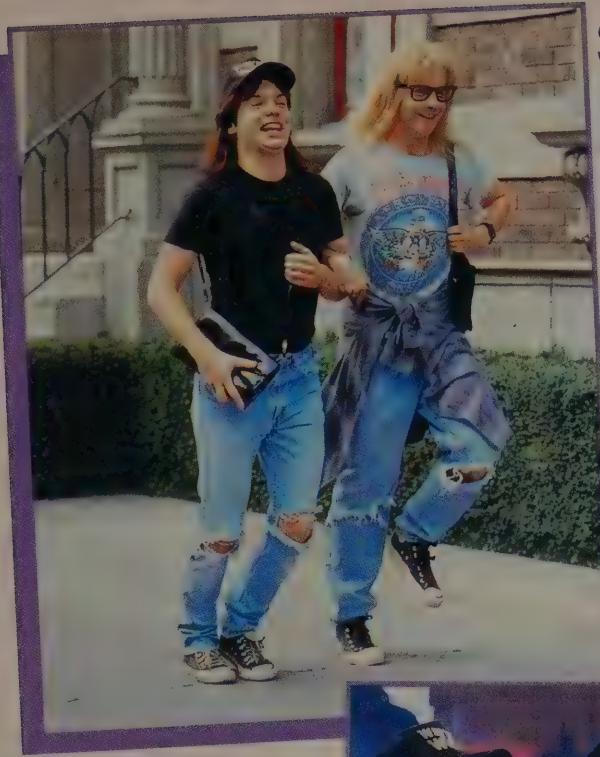
there. But the movie's really about friendship, that's what it boils down to. It's just a fun summer movie. Come see it!"

So what was the toughest part about making the move to the big screen? "You've got to wake up at 5:30 every morning," he says. "I get picked up, it's dark out. I've got a driver guy picking me up and we're on the freeway and I'm like, 'Why are there so many people?' and he's like, 'Pauly, those people have jobs.' And I'm like 'Oh, O.K.' I've never been up that early."



Pauly Shore gives us an inside look at his upcoming flick, *Encino Man*.





of anarchist. He just wants to have fun." As for his role, Dana Carvey says, "Much of the fun in doing the film is that the full range of Garth's character has never been seen before. He is a cross between a 'metal head' and a 'techie,' but when he does the show he's pumped up. He's a guy who lives on Jolt cola, red rope licorice, technical magazines and Nintendo."

This duo was obviously made for each other! But were they made for the movies? Well, if you can stand an hour and a half of nonsense and are in the mood for mindless fun, *Wayne's World*

Sabbath, Red Hot Chili Peppers, Queen and Alice Cooper to name a few, and is definitely worth a listen. As for *Wayne's Word*, it's a nice place to visit... but I wouldn't want to live there.

★ COMIN' ATTRACTIONS ★

The summer hit of the season might very well be *Singles*, starring Matt Dillon, Bridget Fonda and a host of Seattle bands, including Alice In Chains, Soundgarden and Pearl Jam who will also be doing the soundtrack... *Batman Returns*, and so does Michael Keaton, with "Catwoman," Michelle Pfeiffer, and Danny DeVito as "the Penguin"... A clean and sober Corey Feldman (*License To Drive, Stand By Me*) got his act together for two upcoming releases, *Round Trip To Heaven* and *Meatballs IV*... Get ready for *Aliens 3*, due out in May — Sigourney Weaver is sporting a shaved head to battle the beast this time around... They're back... Yep, it's Mel Gibson, Danny Glover and Joe Pesci together again in the action-packed flick *Lethal Weapon III*... Billy Baldwin (*Backdraft, Flatliners*) is getting busy with Kelly Lynch and Sherilyn Fenn of TV's *Twin Peaks* fame for *Three of Hearts*, a "love story" of sorts — a triangle between a lesbian couple and a male hustler...hmmm....

★ FLICK PICK - WAYNE'S WORLD ★

Wayne and Garth are way disappointed about the response to their first feature film... NOT! *Wayne's World* debuted to the tune of more than \$18 million in its first weekend theater run and for its stars, Mike Meyers (Wayne Campbell) and Dana Carvey (Garth Alger), life couldn't be more excellent despite the mixed reviews. Either the critics raved about the *Saturday Night Live* skit spin-off or they hurled. But that's the way it is with these two wacky characters — either you love 'em or you hate 'em.

The extended *Wayne's World*

doesn't stray far from the usual five-minute *SNL* bit, but the plot does thicken. Wayne and Garth are still broadcasting their cable-TV show, but this time, we see the "teens" outside of their usual basement domain — interacting with, believe it or not — babes (Tia Carrera — the rock 'n' roll wannabe; Lara Flynn Boyle — psychotic and in pursuit of Garth; and Donna Dixon — Garth's dream chick) who are just as strange as they are. Rob Lowe co-stars as scheming hustler, Benjamin Oliver, out to exploit the small-town celebrities.

Written by Mike Myers, along with Bonnie and Terry Turner, *Wayne's World* capitalizes on silly slang phrases ("blow chunks," "party on") and goofy gimmicks, (Garth's pet collie sports the same 'do as his master). Myers created the character, Wayne, knowing that kids would be able to identify with him. "Wayne seizes a chance to do what all of us wish we could do — question authority across the board," he says. "But he's not some kind



Wayne and Garth are definitely living in their own world.

is for you. If you're more into the sex and violence scene and think you can miss this flick, at least check out the soundtrack. "When I heard they were gonna make a movie I thought it was gonna be pretty cool," explains Tom Keifer about Cinderella's contribution to the soundtrack, *Hot and Bothered*. "We've been asked to get involved in some other movies, but nothing has ever come along that we really felt strong about. We sent them a couple of tunes, but I really felt *Hot and Bothered* was right for the movie and it ended up getting picked."

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5. Mr. Big Lean Into It
6. Ozzy Osbourne No More Tears
7. Pearl Jam Ten
8. Motley Crue Decade Of decadence
9. Soundgarden Badmotorfinger
10. Van Halen For Unlawful Carnal Knowledge

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PARADER STAFF

DEF LEPPARD, ADRENALIZE

It's been more than four years since Def Leppard released their historic album, *Hysteria*, a disc that proceeded to sell in excess of 12 million copies world wide. In the intervening years, this English unit has suffered through the death of guitarist Steve Clark, whose stinging lead lines are sorely missed on the group's latest venture, ***Adrenalize***. Guitarist Phil Collen does his best to make up for Clark's loss on such hard-hitting new tunes as *White Lightning* and *Let's Get Rocked*, and vocalist Joe Elliot has never sounded better. But one must wonder if today's more sophisticated metal audience will still be quite as enamored with the Leps' upbeat pop/metal approach. This unquestionably Def Leppard's best album ever—the question is if the audience that once made them the most successful band in metal history is still there to support them.

LYNCH MOB, LYNCH MOB

Big things were expected from guitarist George Lynch following the breakup of Dokken. Unfortunately, the first album offered by Lynch Mob, ***Wicked Sensation***, failed to excite the masses on either a commercial or artistic level. Changes were obviously required, so out went vocalist Oni Logan and in came new singer Robert Mason. With their new line-up intact the Lynch Mob has now presented the rock world with their self-titled new LP—and a major step forward it is. From the burning fury of *Tangled In The Web*, to the acoustic tenderness of *Dream Until Tomorrow*, ***Lynch Mob*** is an album that has something for every music fan. While Mason's vocals occasionally sound hauntingly similar to Logan's, he does bring a passion and fire to his work that helps take the Mob to new heights. As always, however, Lynch's guitar work remains stellar—presenting some of the fastest-fingered, most complex leads in the rock universe.

actual songs housing his silicone-slick leads. Surrounded by a band that appears totally sympathetic to Malmsteen's often egocentric musical needs, such new songs as *Perpetual*, *Dragonfly* and *Teaser* give ample evidence that Malmsteen is finally coming of age.

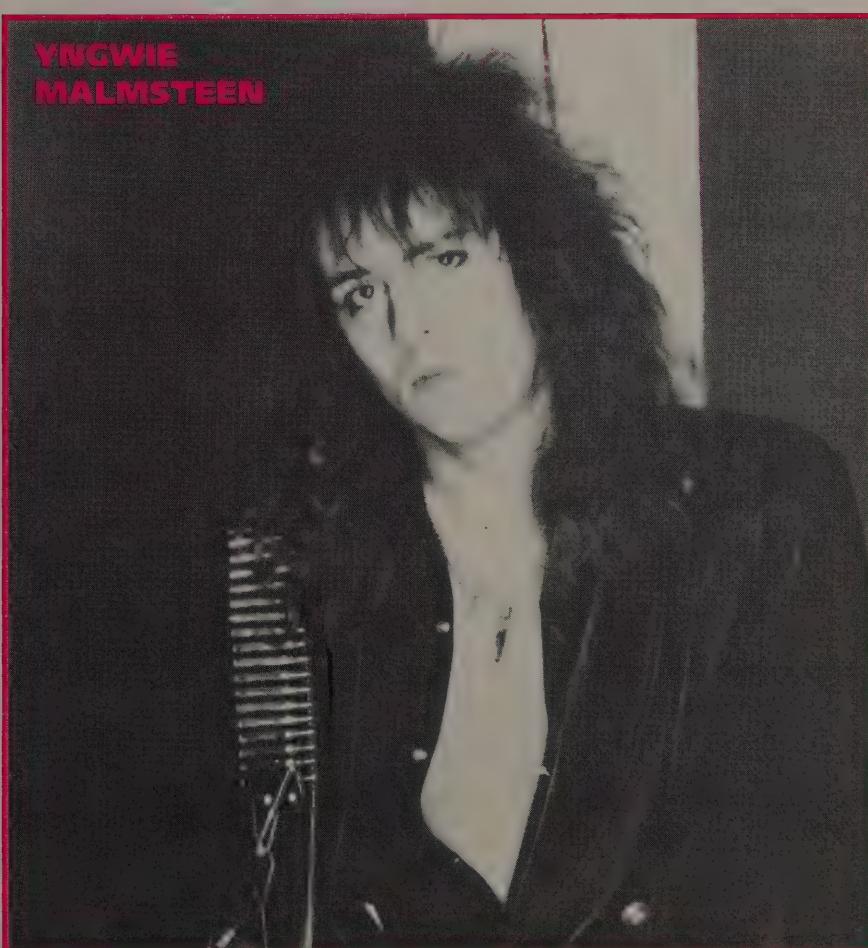
D.A.D., RISKIN' IT ALL

Few bands have entered the rock biz with more hype than Denmark's favorite hard rock export, D.A.D. When their debut album, *No Fuel Left For The Pilgrim*, proved to be a major disappointment, instead of sulking, the band returned home and went to work on their next dynamic disc. That effort, ***Riskin' It All***, is still a quirky, often confusing amalgam of styles and sounds, but it does represent a major step towards the mainstream for vocalist Jesper Binzer and the boys. Check out *Rock n' Rock Radar* and *I Won't Cut My Hair* for a taste of D.A.D.'s unique stylings.

SPINAL TAP, BREAK LIKE THE WIND

The immortal Tap are back! After an eight year absence from the metal world, this seminal unit has returned with ***Break Like The Wind***. Guitarist Nigel Tufnel still cranks his amps to "11" on the album's first single, *Bitch School*, and charismatic frontman David St. Hubbins still can carry a tune (most of the time). Check out guest appearances by Slash and Jeff Beck.

YNGWIE
MALMSTEEN

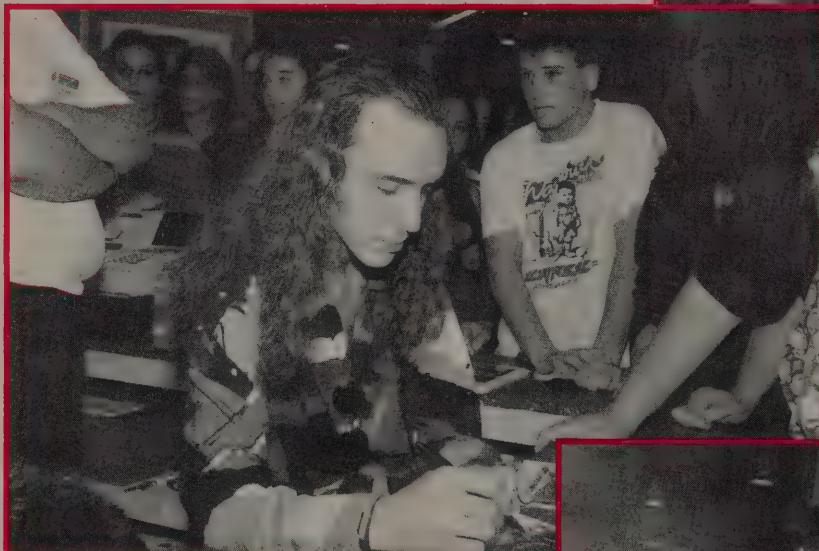
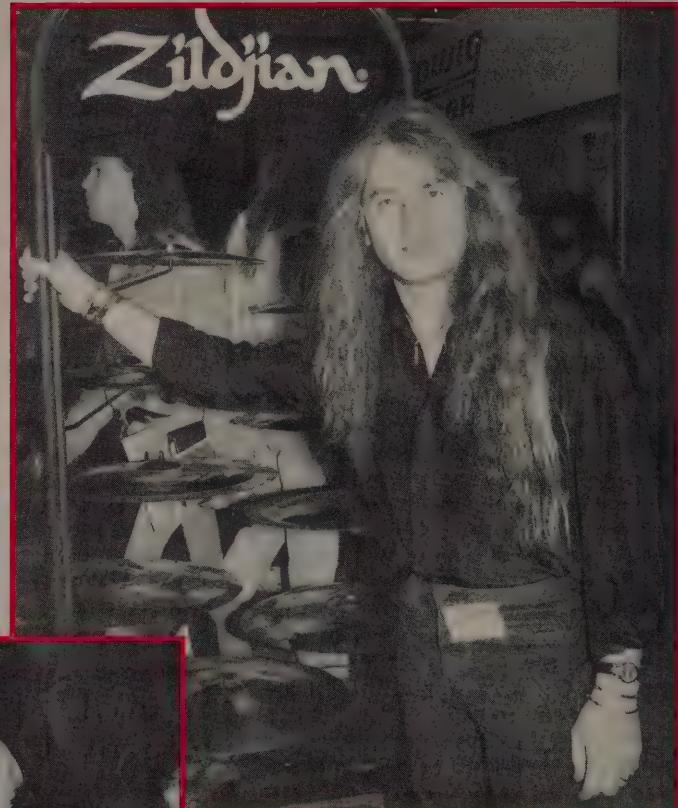


INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

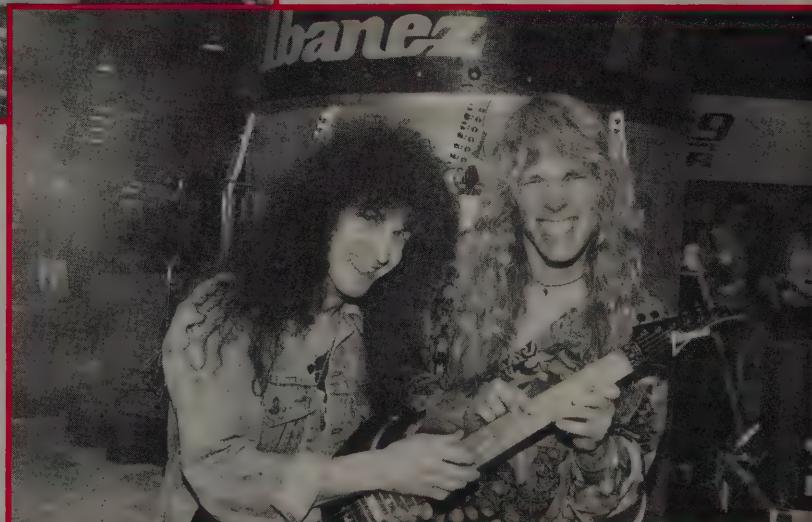
Each year the NAMM(National Association of Music Merchants) show in Los Angeles brings out the biggest names in rock who visit to check out the latest in musical gear, as well as support the manufacturers who supply them with their instruments. This year's extravaganza was no exception with the likes of Nikki Sixx, Slash, Michael Anthony, Paul Stanley and Kip Winger joining hundreds of fans at the giant convention. Here's a look at just some of the stars who were present.

Kiss' new drummer Eric Singer is a staunch supporter of Zildjian cymbals.



Queensryche's Scott Rockenfield probably had writer's cramp after being besieged by autograph hounds.

Guitarists, including Danger Danger's Andy Timmons (right), flocked to the Ibanez display.



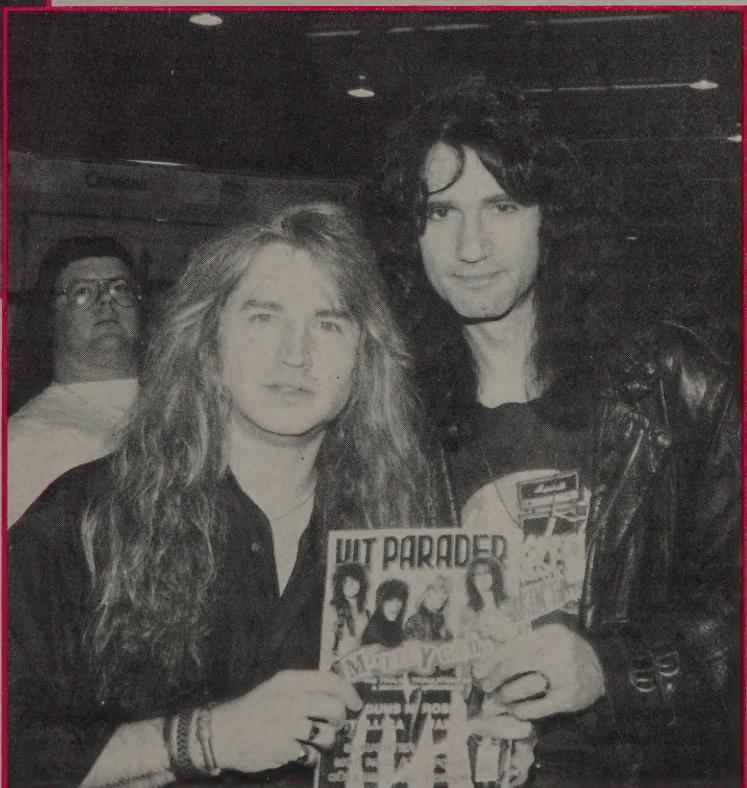


Former White Lion drummer Greg D'Angelo (who's currently working on a new project with Ozzy Osbourne guitarist Zakk Wylde), seems very attached to his set of Ludwigs.



Is it Gunnar or Matthew? Damned if we know! But one of those Nelson dudes gives the ol' "thumbs up" to Washburn basses.

Eric Singer and Bruce Kulick of Kiss know when they've got the Real Deal in their hands.



VIDEO VIEW

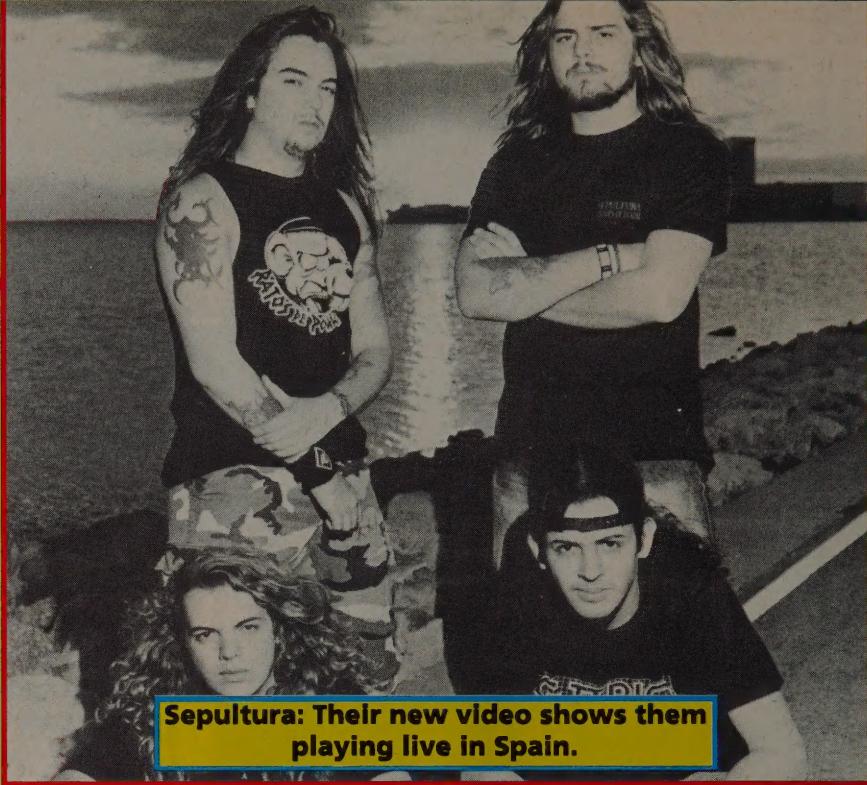
BY ANNE LEIGHTON

THE LATEST RELEASES FROM
SLAUGHTER AND SEPULTURA TOP
THIS MONTH'S LIST.

What Sex Pistols song does Motley Crue cover? What video did Motley Crue direct and produce? When did Nikki Sixx start globbing tattoos on his arm? Do you remember when Tommy Lee didn't shave his head? These and other questions about the greatest metal band of the last decade are answered in the new Motley Crue: *Decade Of Decadence* home video. With 17 songs and interview footage, a true Crue fan is gonna be in rock and roll heaven sitting by the VCR and loading it with this package. (58 min. Elektra Entertainment). Slaughter's *The Making of Wild Life* is a documentary, showing how the band put together their current album. It also has video clips and individual pieces on each member of the band. Our favorite scene is of drummer Blas Elias skydiving. (60 min. Chrysalis Home Video). *Sepultura Under Siege (Live In Barcelona)*, though well-produced considering the band's shoestring budget, destroys a major myth about these Brazilian death metalhead outfit—lead singer Max Cavalera's relatively smooth speaking voice is nothing like his garbled singing style! (54 min./\$19.98/Roadrunner).

After three years of conventions featuring the most hyped, up-and-coming bands in metal, Concrete Marketing has finally released the first home video, *Foundations Forum '91*. The following bands were filmed in-concert and in-conversation for the jam-packed video: Lillian Axe, Soundgarden, The Almighty, Megadeth, Temple of the Dog, Alice In Chains, XYZ, Ugly Kid Joe, Asphalt Ballet, Prong, Blind Melon, Warrior Soul, Pantera, Motorhead, Kiss, Bodycount, Lita Ford, Black Sabbath, Screaming Jets and Bang Tango. (75 min./A&M/PolyGram Video) Anthrax made a guest appearance on Public Enemy's *Tour of A Black Planet* in both groups' *Bring The Noise* (\$19.95/65 min./SMV).

Here are some rockin' roots videos: *Stevie Ray Vaughan Live At The El Mocambo* includes four never before released songs (65 min./\$19.95/SMV) and *In Search of Robert Johnson* (70 min./\$19.98/SMV). Shanachie Records has two different videos that might interest you. One is a re-release of *Rock Guitar: A Guide from the Greats* with techniques shown by a young Michael Schenker, The Rolling Stones' Ron Wood and folkie,



Sepultura: Their new video shows them playing live in Spain.

Richard Thompson, plus performances from Bo Diddley, Les Paul, B.B. King, Chuck Berry and Jimi Hendrix. *The Blues Legends* series has three different tapes—featuring live footage and profiles about bluesmen like Bukka White, Rev. Gary Davis, Sonny Terry, and Lightnin' Hopkins. For more info write to Shanachie Video, 37 East Clinton St., Newton, New Jersey 07860.

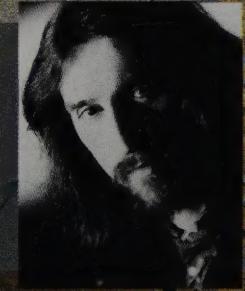
Mailbox Music has made available *TUTV-Turn Up The Volume* and *Metalhead* video magazines and Carmine Appice's *Power Rock* drum videos. In addition they have other instructional videos for \$29.95—Tony Franklin's *Fretless Bass, Blues Rock Guitar* with former Kingdom Comer Danny Stag and ex-King Kobra and Lizzy Borden sessionist' David Michael-Phillips' *Rock Guitar*. There's also several *Rockhouse* instructional videos teaching voice, acoustic and electric guitar and metal bass. If you think Mailbox is gonna let you spend all your time learning instruments without developing an audience, you're wrong, 'cause the company has *How To Break Into Heavy Metal Without Getting Screwed* (\$19.98) and *How to Get A Record Deal* (\$19.95). All this and more are available through mail order, Mailbox Music, Rye, NY 10580 or during business hours 1-800-331-5269. Anthrax made a special appearance on Public Enemy's home video, *Tour Of A Black Planet* with their united video, *Bring The Noise* (65 min./\$19.95/SMV); look for Public Enemy on Anthrax's recent *Attack of the Killer Video* (25 min./\$14.95/Island Visual Arts).

We have three picks for movie comedies: *Barton Fink* starring John Goodman, won Best Film at the 1991 Cannes Film Festival (\$94.98/Fox Video), Bob and Doug McKenzie's *Strange Brew* about two losers who save the world from a diabolical brew master

(\$24.98/MGM-UA), and Leslie Nielsen in *The Naked Gun 2 1/2* (no sug. retail/Paramount Video). Other flicks include Paramount releases for \$14.95 each like *Top Secret* with Val (The Doors) Kilmer, *The President's Analyst* and Bob Hope's *Casanova's Big Night*. There's *Mystery Date* with Ethan Hawke (92.98/Orion), *Beastmaster 2: Through The Portal Of Time* with Kari Wuhrer (\$89.98/Republic Pictures) CBS/Fox has several comedies: *Guys And Dolls*, a musical about con artists from the mob and the Salvation Army (\$19.98), *The Pope Must Diet* (\$92.98) and *Dennis The Menace: The Mitchell's Move* and *Dennis the Movie Star 9* (\$14.98 each) and several *Peanuts* releases like *Snoopy, Come Home* (\$14.98 each) and *George of the Jungle* cartoons (\$9.98 each.) MGM/UA's Classic Comedy Teams have videos at \$19.98 each: Abbott and Costello's *Dance With Me Henry* and *Rio Rita*, Laurel and Hardy's *The Devil's Brother* and *The Laughing Twentys*, plus one movie, *Hollywood Party* with Laurel and Hardy, The Three Stooges and Jimmy Durante. More comedy from MGM/UA includes Lucille Ball's *Forever Darling* (\$24.98), Red Skelton as a confederate spy in *A Southern Yankee* and watch him impress beautiful women in *Watch The Birdie* (\$24.98). There's also *Dice Rules* standup from Andrew Dice Clay (\$89.98/Vestron) Some television releases: *Amazing Stories Book Four*, with *Mirror Mirror* directed by Martin Scorsese and *Mr. Magic* starring Sid Caesar (\$79.95/MCA Universal), the first episode of *Beverly Hills, 90210* (\$89.95/Worldvision Home Video) and four episodes of *Saturday Night Live* (\$79.92/Warner Bros.). And if you want to find out where the guys in Firehouse and Corrosion of Conformity grew up, check out *The Andy Griffith Show: The Vintage Years* which takes place in Mayberry (aka Mountairey, North Carolina) (\$29.95 each/Premier)

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